musical
COURIER

Holland's Art Finds Joy in Freedom

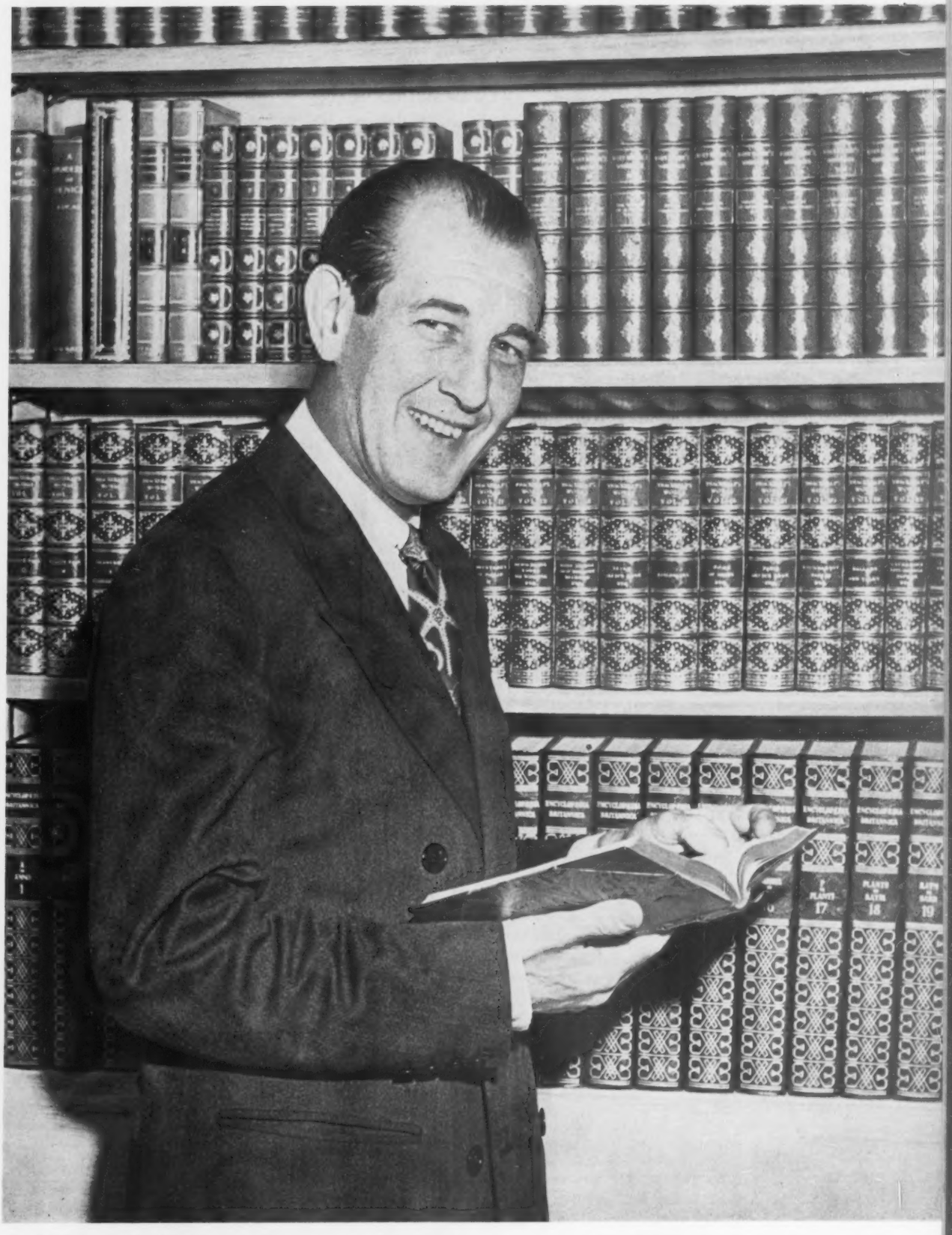
A Half Century Of Orchestral Recording

Complete List of Symphony Orchestras

Established 1880

DECEMBER 1 1945

20 cents



Alfred Wallenstein Conductor and Musical Director, Los Angeles Philharmonic Orchestra

MUSICAL COURIER Gains on the Symphonic Front

THE GLAMOROUS SINGING ACTRESS

WINIFRED Heidt

CONTRALTO

OF OPERATIC AND CONCERT STAGE

★

(*La Opera Nacional*). Winifred Heidt made a highly temperamental Carmen, earthy and very much a la Maria Gay. The contralto has great intuitive moments, which enabled her to sing certain passages so perfectly. The volume and beauty of her voice, has the quality that wins the public's heart.
El Universal, Mexico City, Aug. 13, 1945

La Heidt's voice is fluid and very well schooled and highly disciplined. Her performance deserves the highest praise. We can say of her, she came, sang, and conquered. She already has her public in Mexico. Excelsior, Mexico City, Aug. 13, 1945

★

Miss Heidt is a find indeed . . . possessing a mezzo-voice of enormous color, range and timbre. She made of Amneris a regal figure, vocally and visually. Pittsburgh Post-Gazette, May 9, 1945

There is no doubt that this soundly established operatic artist is a whale of a good singer in many and various categories of song.
Detroit News, July 1, 1945

Miss Heidt, who has sung Carmen in Mexico City, gave a distinctive characterization of the difficult role and surmounted the vocal dfficulties of the part with commendable success.
New York Times, Oct. 1, 1945

The dramatic sweep and inner conviction that underlay Winifred Heidt's singing of Azucena made her moments on the stage the most gripping of the evening. As the hot blooded gypsy who, in reality, is the moving force of the melodramatic opera, Miss Heidt distinguished herself. Buffalo (N. Y.) News, Sept. 2, 1945

Her diction and vocal verve are superb in contrast to the broad delivery of the Habanera. She brought tears to our eyes with the haunting beauty of Rachmaninoff's passionate outburst, In the Silence of the Night.
Detroit Times, July 1, 1945

Bruno of Hollywood, N. Y. C.

MARKS LEVINE, Director, Concert Division

NATIONAL CONCERT and ARTISTS CORPORATION

711 FIFTH AVENUE NEW YORK 22, N. Y.

ALFRED H. MORTON, President

THE MUSICAL PARADE : Booth Staff

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 WEST 57TH STREET, NEW YORK 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice-Pres.-Treasurer

RUSSELL KERR, Managing Editor
RENÉ DEVRIES, ROSALYN KROKOVER, BERNICE FROST, MARY CRAIG, MARY L. STOLTZFUS, Associate Editors
WILLIAM TAYLOR, Radio Editor.
DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant
DOROTHY BERSIN, Personal Representative
GEORGE HEILMAN, Production Manager

CHICAGO HEADQUARTERS.
René Devries (in charge), Elsa Borowski and Dosha Dowdy, 220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Editorial Representative; William Urai, Business Representative in South America, Avenida Atlantica 1054, Copacabana.
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto De Blanck, 213 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative, Green Park Hotel, Harrogate, Yorkshire, England.
AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
ITALY: Mario Labroca, via Boncompagni 12, Rome.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
PALESTINE: Dr. Peter Gradenwitz, 35 Nordau Boulevard, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.
SWITZERLAND: Josef Kisch, Spluegenstrasse 4, Zurich.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 cents at Newsstands. Back numbers, 25 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK DECEMBER 1, 1945 No. 3121

IN THIS ISSUE

The Musical Parade 4
Holland Joys in Freedom after Long Nightmare
By Frits Noske 5, 50
A Half Century of Orchestral Recording
By Harold C. Schonberg 6, 7, 25
Metropolitan Opera Opens with Lohengrin
By Dr. Henry W. Levinger 7, 11
Paris Autumn Comes in Blithely
By Suzanne Demarquez 8
Denmark Fetes King's 75th Birthday
By Dr. Alma Heiberg 8
Symphony Orchestras of the Americas: A Listing 9, 10, 50
Brazil's Music Goes on Despite Revolution
By Ceiçao de Barros Barreto 11
Colon Opera Closes with Wagner
By Jorge M. White 11
Radio, Television: News and Reviews
By William Taylor 12, 13
The Dance: Manhattan Recitals; Events in the Studios
By Rosalyn Krokover 14
New York Concerts: The Pace Quickens 16, 22, 24
Profile of a Conductor: George Szell 18, 25
Previn Discusses Film Theatre Orchestras 30
Chicago: Orchestra and Opera Events Delight
By Elsa Borowski 32, 33, 37
Music on the Pacific Coast
By Richard Drake Saunders 34, 35
London Hears Mahler's Fifth Symphony
By Hugh Liversidge 36
Silhouettes: Vocal World and Its Problems
By Mary Craig 38
New Publications: Orchestral Works Issued in Last Year 42, 43
Reviews of Some New Issues
By Gustav Klemm 43, 44
Bernice Frost Says 44
Events in Schools and Studios 48, 49
Studio Axioms: Series VIII
By Carl M. Roeder 49

Gains on the Symphonic Front

The sixth annual survey of the content of programs given by major symphony orchestras of the United States during the last subscription season in their home cities, recently published by the National Music Council, shows some significant gains. This annual survey is made "for the purpose of offering a comparison between the numbers of American and foreign works performed, and between the number of American compositions given at these top-ranking concerts from year to year."

The results of the latest survey are summarized as follows in the organization's bulletin:

Percentages of Works by American-Born Composers Performed During the Season 1944-45:

Position	*Orchestra*	*Percentages*
1	Indianapolis	21.1
2	San Antonio	14.8
3	Cincinnati	12.5
4	St. Louis	12.2
5	Boston	12.
6	Pittsburgh	10.9
7	Kansas City	10.3
8	Chicago	10.2
9	Washington	9.7
10	Rochester	8.8
11	Philadelphia	8.5
12	New York	8.1
13	Los Angeles	7.6
14	Cleveland	7.4
15	Baltimore	6.8
16	San Francisco	5.7
17	Detroit	4.5
18	Minneapolis	4.2
19	Houston	0.

Position of Orchestras in Regard to the Number of Works by American-Born and Naturalized Composers, plus those of Foreign-Born Composers Living in the U. S., Performed During the Season of 1944-45:

Position	*Orchestra*	*Number of Works*
1	Chicago	29
2	Boston	26
3	Cincinnati	24
4	Philadelphia	21
5	New York, Washington (National Symphony)	18
6	San Antonio	17
7	Detroit, St. Louis	16
8	Cleveland, Los Angeles	15
9	Pittsburgh	13
10	Baltimore	11
11	Minneapolis, Rochester, San Francisco	10
12	Indianapolis	9
13	Kansas City	6
14	Houston	2

Percentages of Works by American-Born and Naturalized Composers, plus those of Foreign-Born Composers Living in the U. S.:

Position	*Orchestra*	*Percentages*
1	Boston	28.3
2	Indianapolis	23.7
3	Los Angeles	22.7
4	St. Louis	21.6
5	Cincinnati	21.4
6	San Antonio	21.
7	Pittsburgh	20.3
8	Philadelphia	20.
9	Washington	19.4
10	San Francisco	18.9
11	Cleveland	18.5
12	Chicago	18.4
13	Rochester	17.5
14	Kansas City	15.4
15	Baltimore	14.8
16	New York	14.5
17	Minneapolis	13.9
18	Detroit	10.3
19	Houston	5.

LAURITZ MELCHIOR REVISITS COPENHAGEN.

The Metropolitan Opera tenor is seen with a Danish Guardsman outside King Christian's palace, at the time of the artist's recent command performance in honor of the monarch's 75th birthday. His journey was made by plane, and he has since returned to the United States. **(Story on page 8.)**

Compositions Performed at the Regular Subscription Concerts of the Major Symphony Orchestras of the United States in their Home Cities, Season 1944-45:

(These figures do not include repeated performances of a work by the same orchestra.)

	Composers:			
Orchestra	*Foreign-Born*	*American*	**Naturalized*	*Total*
Baltimore	63	5	6	74
Boston	66	11	15	92
Chicago	128	16	13	157
Cincinnati	88	14	10	112
Cleveland	66	6	9	81
Detroit	139	7	9	155
Houston	38	0	2	40
Indianapolis	29	8	1	38
Kansas City	33	4	2	39
Los Angeles	51	5	10	66
Minneapolis	62	3	7	72
New York	106	10	8	124
Philadelphia	84	9	12	105
Pittsburgh	51	7	6	64
Rochester	47	5	5	57
St. Louis	58	9	7	74
San Antonio	64	12	5	81
San Francisco	43	3	7	53
Washington (Nat'l Symphony)	75	9	9	93

* or foreign-born and living in the United States.

Position of Orchestras in Regard to the Number of Works by American-Born Composers Performed During the Season 1944-45:

Position	*Orchestra*	*Number of Works*
1	Chicago	16
2	Cincinnati	14
3	San Antonio	12
4	Boston	11
5	New York	10
6	Philadelphia, St. Louis, Washington (National Symphony)	9
7	Indianapolis	8
8	Detroit, Pittsburgh	7
9	Cleveland	6
10	Baltimore, Los Angeles, Rochester	5
11	Kansas City	4
12	Minneapolis, San Francisco	3
13	Houston	0

Total Number of Compositions Played by all Orchestras, with Percentages of Works by Foreign, American and Naturalized Composers:

(These figures do not include repeated performances of a work by the same orchestra.)

	Foreign Born	*American Born*	*Naturalized or Living in U.S.A.*	*Total*
Season 1944-1945	1291 (81.8%)	143 (9.1%)	143 (9.1%)	1577
Season 1943-1944	1148 (80.3%)	147 (10.3%)	135 (9.4%)	1430
Season 1942-1943	978 (79.2%)	141 (11.4%)	116 (9.4%)	1235
Season 1941-1942	1124 (82.9%)	120 (8.8%)	112 (8.3%)	1356
Season 1940-1941	1207 (85.5%)	92 (6.5%)	114 (8. %)	1413
Season 1939-1940	1257 (90.3%)	111 (8. %)	23 (1.7%)	1391

Vol. CXXXII, No. 8
Whole No. 3121

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Sixth Year
December 1, 1945

HOLLAND JOYS

mans—in which it was asserted that

THE MUSICAL PARADE: By the Staff

Admirers of Kirsten Flagstad, who have been divided into two camps as to that singer's sympathies during the war, after she returned to Norway in 1941, will be interested in the following letter which the noted Wagnerian soprano wrote in answer to one sent to her by Mrs. E. Payson Clark, an American friend. It was previously published in newspapers in Rochester, N. Y., and in New Jersey:

Dear Mrs. Payson Clark:

I received your and John's letters long ago and I am very grateful to you, Mrs. Clark, for your fight for me in the paper. I should have answered you long ago but there has been so much to attend to, so many worries and so much unhappiness.

It is good to know that you believe in me and that you do not believe in the lies and gossip about me. I have seen some clippings from the New York Sun, an article that Oscar Thompson wrote and the many accusing answers to that. I am sorry to hear that Mr. Thompson passed away. I have not sung other places than in Zurich twice and in Sweden twice. I have kept quiet at home with my husband and family. The only crime I have done is to be loyal to my beloved husband.

He never was a politician and he was only a paper member of the N.S. from 1933 to 1941, three months after my return from America. He has been arrested since May 13, accused of membership in the N.S. and of profiteering. He has the largest lumber business in Norway and naturally the enemy came to him for collaboration. He was forced, as so many other people, and he preferred to keep his business in his own hand instead of letting the Germans take it, and fly to Sweden or England as so many others did. He felt responsibility for his laborers and he thought it better to stay at his post than to leave and live in safety as a refugee. I know that he tried to do his best.

It seems that his case will not come up soon, so you can imagine how I feel. The treatment the prisoners get is very bad and has been criticized in the papers. My husband is 62 years old. I hear that he is well and in good spirit and helpful and encouraging to his fellow men. He is the kindest and best man I have ever known. All his property is taken hold of; and so is mine as his spouse. For me it is likely to be canceled, as the law has been changed. Our house in Oslo is now on hire and there is done as much harm to us as possible; and this is before any sentence has fallen. It seems to be politics only that dictates everything here now. I write you frankly all this and I hope you will understand what I try to explain.

As you probably do not know, I intended to stop singing in America in 1940, but had to continue for one more year. I have long ago decided to come back to America only as a private person. I was 50 years old in July and think I have worked long enough, having been an active singer since I was 18. I may sing in Europe, though; I have offers from England, France, Spain, Belgium, and from Switzerland. I have not decided yet; it is so difficult for the moment to know what to do, as you can imagine. I am in very good health; and I do practice quite a bit, mostly learning new songs. I have practiced the piano, too, which I had not done since I was 14. My younger brother, who is a pianist, is my teacher. I like to accompany myself and have given daily concerts for my husband who loves music.

Since 1941 our radios were taken away, but we had a gramophone and quite a lot of good recordings. I have done a lot of reading, too, and have tried to keep up my English by reading English literature.

My husband was arrested by the Germans in February and accused of having given money to the home front. American papers stated that it was for black marketing. He never did any such thing, of course. He was released after eight terrible days.

KIRSTEN FLAGSTAD.

• • •

The labor troubles that seem to be a feature of this post-war period not long ago reached the domain of music, when the Metropolitan Opera chorus briefly went out on strike. (Or perhaps it was technically a shut-out or a walk-out.) It seems the choristers didn't like the terms of the new contract offered them via the American Guild of Musical Artists, and after a few heated meetings and a protest because AGMA had suspended one of the members on the ground of alleged infraction of union discipline, exited in a body—and not to music, either. The prospect for a chorusless opera season was, for a time, dire and menacing.

Now that all the ruffled nerves of the ladies and gentlemen of the Court of Mantua, Violetta's sinful salon and the more or less hectic purlieus of Pagliacci have been suitably soothed, we feel free to divulge an emergency plan which we had entertained during those hours of tension, which we respectfully submit to the attention of Edward Johnson, should another similar emergency arise.

Those stage directors who have blenched before the nice problem offered at the end of Act II in Die Meistersinger, when the chorus has to sing an elaborate fugal counterpoint while pretending to enact a street fracas, would be greatly relieved to have, say, a white screen lowered and a cinematic version of the riot thrown upon it, while the recordings of Bayreuth came from the loudspeaker.

However, perhaps the motion picture operators would also have gone out with the chorus, or Mr. Petrillo would have snatched out the platterturners. In that case, we should have been compelled to fall back on the lonely spectacle of Mr. Johnson, Mr. Ziegler or the box-office Argus, Mr. Lewis, in top hat and tails, strolling out calmly on the moonlit Nuremberg street with a placard proclaiming, *a la* the Chinese property man in the traditional dramas of Pekin, "Honorable subscribers, you are now witnessing murder . . ."

• • •

While on the subject of musical fracases, was that (or was it not) a lulu of a spat reported to have taken place recently when an eminent conductor and an almost equally eminent—and temperamental—pianist were compelled to interrupt a recording session for repairs?

• • •

When we were at war and air raid sirens were running rampant at odd hours, Mrs. Franz Allers was disturbed by one at two in the morning. She exclaimed:

"Franz, wake up! It's an air raid siren."

"Oh, thank goodness," answered the conductor, still half asleep. "I was just going to say that was no way to play a sustained note."

• • •

Among the well known personalities at Maggie Teyte's first recital of the season at Town Hall, New York, were Grace Moore, Gladys Swarthout, George Copeland, Elsa Maxwell, Cheryl Crawford, Mrs. Wendell Willkie, Mr. and Mrs. H. V. Kaltenborn, George V. Denny, Jr., David Manners, Ilka Chase, Mrs. John DeWitt Peltz, Mary Margaret McBride, Lucrezia Bori, Edward Johnson and Eva Gauthier.

• • •

Karl E. Tunberg, Omaha pianist and teacher, who studied with Franz Kullak, writes in friendly fashion to inform Musical Courier that our late editor-in-chief, Leonard Liebling, at the turn of the century in Berlin was a fellow student under that member of the Kullak pedagogical clan and not of his father, Theodore Kullak, as was inadvertently stated in our obituary notice on Nov. 1.

• • •

A cocktail and dinner party was given in honor of Jo Davidson, the internationally known sculptor, at the Lotos Club on Nov. 13, when he exhibited his bust of the late Ernie Pyle. Leonard Liebling was to have been the master of ceremonies, which had been his province for the Club's musical programs for many years, but following his death, his old friend, the well known vocal teacher, William Thorner, a club member, was invited to arrange a program worthy of his memory. Joseph Fuchs, violinist; Emanuel List, basso of the Metropolitan Opera; Hilde Somer, pianist, and Ruth Reynolds, mezzo-soprano, were the artists appearing in the musical presentation. The club rooms were lavishly decorated with flowers donated by Mr. and Mrs. Walter Beh, as a tribute to Mr. Liebling. At the end of the program Mr. Thorner requested the guests to rise for a moment in an impressive silent tribute to him.

• • •

One of your erudite New York music critics demonstrated the power of true love recently at a luncheon given by a national music organization. He was slated to sit on the dais with the club officers and guests, but refused to take his seat when he found his bride would be obliged to sit alone at a regular table. He had arrived late, and the lady who had charge of the seating arrangements had to do some tall maneuvering to accommodate the gentleman.

The next day he showed his appreciation by inserting a mere line in his paper about the event, an important one in music circles!

• • •

Apropos of pinch-hitting, Robert Shilton shares Regina Resnik's feelings about being typed (she complains that every time she is rushed in as a last-minute substitution it is in Trovatore)—with him it seems to be the part of Germont *père* in Traviata. Though he has a long list of operas in his repertoire, including several Wagnerian leads, it is always Germont again . . . so his wife decided to call him the "Flying Germont."

• • •

The Winfield (Kansas) High School Symphony Orchestra aims at a mark that not too many major organizations are able to accomplish. Headed by Don Pash, 24-year-old Northwestern graduate, the young members play only the best symphonic works. Samples: Brahms' Second Symphony, Prokofieff's Classical Symphony, Saint-Saens' C minor Symphony for organ, piano and orchestra. They have been praised by musicians such as Howard Hanson, Joseph Schuster, Jacques Gordon and Dr. Maddy. Mr. Pash believes that what has been accomplished in Winfield can also be done in similar towns and cities throughout the country, and that it may be instrumental in building an interest in music for young and old. It seems like an interesting plan, and one worthy of emulation.

• • •

After a recent Allied bombing in a German city, one of the victims was the 50-year-old trombone-playing son of an aged couple with eleven musical children.

"Didn't I tell you, Hermann?" wailed the anguished mother, "I said we'd never raise that child."

• • •

The National Press Club, in Washington, recently presented a piano to President Truman. We are sure there was no propagandistic purpose, but what a fine example of "planting the thought" in minds of future instrument purchasers!

VARIATIONS by the late Leonard Liebling was unique among writings of musical commentators. Despite many requests for the continuance of the column under other auspices, the staff of the Musical Courier believes that it would be virtually impossible to find a successor to carry on the inimitable style of its originator. The Musical Parade, a department featuring comment on the contemporary musical scene, with contributions from our readers, will appear on this page in its place.

HOLLAND JOYS IN FREEDOM

HOW MUSIC HELPED KEEP SPIRITS STRONG DURING THE LONG NIGHTMARE

By FRITS NOSKE

The Hague

Before the war, as you know, Holland used to possess an extensive and intensive music life. Musicians of world-wide fame performed in our country, Rubinstein, Casadesus, Lotte Lehmann and many others. The Concertgebouw Orchestra in Amsterdam, under its conductor Willem Mengelberg, was considered one of the best orchestras in the world and the reputation of our Dutch composers and soloists was growing.

Many of you will doubtless be interested to hear how music life developed during the occupation. In the beginning, everything seemed to remain as it used to be. Concerts and opera performances took place as usual and were even better attended than before the invasion.

The Rotterdam Philharmonic Orchestra had suffered heavy losses owing to the inhuman bombing. The whole library, containing many valuable modern scores and manuscripts had been burned down. Only the walls of the Concert-hall remained, and several members of the orchestra were no longer in the possession of an instrument.

But the Rotterdam musicians did not say "die." Aided by the other orchestras in the country they gave their first concert in that very summer of 1940, under conductor Eduard Flipse.

Music life restored itself even sooner in the other cities. The seaside resort of Scheveningen was again the fashionable centre of music in summer. Concerts and operas were practically always sold out. It appeared that people sought relief for their hurt patriotic feelings in music. They were, on the other hand, even strengthened in these feelings by the performance of Dutch music of the present and the past, which greatly increased their interest in these works. The success which fell to the share of the Dutch composers was often to be considered as a manifestation against the German tyrants.

False Promises

At first the Nazis let art alone. "We shall not interfere in domestic affairs," declared the newly appointed Reichskommissar, Seyss-Inquart. But we had sound reasons to doubt these words of a man who had betrayed his native Austria. And this mistrust proved to be only too right.

Early in 1941 the Germans decreed that all Jewish musicians were forbidden to carry on their profession. But the strong opposition against this measure forced the Nazis to allow the founding of a Jewish orchestra, led by Albert van Raalte. They had to play exclusively Jewish music, whereas non-Jews were forbidden to attend their concerts. After some months this orchestra too was disbanded, and shortly afterwards the wholesale deportation for Poland started. The greater part of the deportees perished in the concentration camps.

Seyss-Inquart's second measure was the compulsory registration of all musicians in the so-called "Music Guild." Those who refused were not allowed to carry on their profession.

At the outset it seemed as though this order would be obeyed: practically all Dutch musicians registered. One should bear in mind, there were as yet no organized resistance-groups or any funds for the support of the musicians. We had still to acquire the "technique" of the underground resistance. There was a good deal of sabotage, but still more or less individual. It was only after some time that the smaller resistance-groups were to find each other and to proceed to one common underground activity.

Some Artists Refused

Yet, in spite of all those who registered, the "Music Guild" became a dead failure. The musicians refused any further co-operation, though it was a financial drawback for them. There was no turning back for the Nazis. Disbanding the "Guild" would mean the admission of defeat, and so it stayed on as a meaningless institution.

Some musicians even assumed a more radical attitude. They refused to register, and consequently they were no longer allowed to play in public. Among them Jo Vincent, Holland's best-known singer, deserves to be mentioned first. In 1941 she took leave of the public with a recital, which she ended with Schubert's song, An die Musik ("To Music"). The very choice of this song makes us realize how great a sacrifice this resolve was for the noble cause. During the remaining years of the occupation Jo Vincent sang at secret concerts, so-called "home concerts," the proceeds of which were mostly intended for her colleagues, who like her had drawn the logical conclusions from the regulations of the Nazis. Among the composers who assumed a similar attitude, I mention Hendrik Andriessen. For years before the war, his hate of the Hitler regime had been known in wide circles.

The Case of Mengelberg

But, alas, not all Dutch musicians behaved correctly. To be sure there were only a very few who collaborated with the Nazis, but among them was our most famous reproducing artist, Dr. Willem Mengelberg. This man, who had led the Amsterdam Concertgebouw Orchestra for fifty years, and had raised it to a world-famous ensemble, who used to be an intimate friend of the Jewish composer Gustav Mahler, and a zealous supporter of the latter's musical work, fell a victim to his vanity and renounced his art and the honor of his country. Already in the autumn of 1939 people were seriously annoyed when he declared he considered Germany as his second home. In May, 1940, at the time of the conquest, he was staying in Berlin. Instead of returning to Holland at once, he conducted several more concerts in Germany.

WILLEM MENGELBERG
conducting in the days before the war. He has been forbidden to appear in Holland on grounds of "collaboration."

Not before some months after that did he return to Amsterdam, where he immediately tried to get in touch with the "protector," Seys-Inquart. Though Mengelberg never officially joined the Nazi party, he is generally looked upon as a traitor. According to a decree, he will never again be allowed to perform in Holland. It is to be hoped that other countries will see eye to eye with Holland in this matter.

Programs Altered

What about the programs of the concerts? There was a ban on performing the works of Mendelssohn, Meyerbeer, Mahler, Schönberg and other Jewish composers, though attempts were made to get round this regulation in every possible way. American and Russian music, too, was forbidden, together with English music composed after 1800. As a result of this, people began to take a sudden interest in the English composer Henry Purcell (1658-1695), an interest which had of course a rather demonstrative character, but which had its artistic value, too, as Purcell's music belongs to the best produced by the generation before Bach.

Of the French composers, only one piece at a concert was allowed to be played. The purpose of this measure was, of course, to force the Dutch to fill up their programs with as much German music as possible. We are the last to deny that Germany has produced many an excellent composer, but the Nazis did not think this number sufficient. They not only annexed countries but also composers, a fact to which the following events may testify.

Operating on Cesar Franck

On the fiftieth anniversary of the death of the Belgian composer, César Franck, an article appeared in a Dutch paper—obviously inspired by the Germans—in which it was asserted that Franck was, after all, of German origin! The writer proved this by the fact that one of his tutors at the Paris Conservatoire was a German (!). After the annexation of Poland, Chopin had self-evidently become a German too, and this was perhaps the reason why he was not placed on the list of forbidden composers.

Listening in to B.B.C.

You should not think, however, that during the occupation we remained entirely deprived of the music of Tschaikowsky, Mendelssohn, etc. The chamber music of those composers was frequently played in intimate circles and their orchestral music was heard on the wireless. The concerts, which the B.B.C. in London broadcast, were nearly as important as the daily news-items to the Dutch lover of music. We thus heard Yehudi Menuhin in the concerto by Mendelssohn and late Sir Henry Wood in the Fifth Symphony by Beethoven, which had become the symbol of the Allied victory.

It became more and more evident that the Nazis wanted to Germanize our music life. They founded the Dutch-German Cultural Society. This institution was aimed at strengthening the cultural ties between Holland and Germany, but in practise it was turned into a propaganda institution of National Socialism. On the Dutch side only the Quislings lent their assistance.

The Nazis' next step was the founding of the "German Theater in the Netherlands." The public had to be won over with top-performances. Goebbels himself came to The Hague to attend the first performance. But once more a German cock would not fight! It appeared necessary to fill up the room with soldiers, there being no interest on our side.

Hostages and Deportees

In the meantime musicians were being deported to Germany to manufacture the war-material of their enemies in factories. Many of them, however, were able to hide and, under the most awkward circumstances, managed to survive till Liberation Day. Among the prominent Dutchmen who were detained as hostages in a concentration camp were the well-known pianist Willem Andriessen and his brother Hendrik, the composer. Every deed of sabotage on the part of the resistance groups—which occured almost daily—was met by the execution of a number of these hostages. Both musicians have fortunately escaped this fate.

In September, 1944, the Allied soldiers forced their way into our country, and a fierce battle raged near Arnhem. All of us were convinced that the liberation was merely a matter of days. But fate decided differently. The brave airborne troops had to retreat across the Rhine and winter set in, a winter which no Dutchman will ever forget. No light, no fuel, no gas, hardly any food. We had to live on 400 grams of bread and 1 kilogram of potatoes a week. Every man under the age of forty had to register to be deported to Germany. Only 2% turned up. The Hague, the town where Carnegie had built the Palace of Peace, was chosen by the Nazis as a V-2 base! Out of every four projectiles launched at London and Antwerp one miscarried and crashed into our residential quarters.

Music Cheered Days of Agony

Was it still possible to have music? Are there in such days still people to be found who can enjoy Bach, Beethoven or Debussy? However odd it may sound, concerts were still held, some of them in public, some in intimate circles. The public concerts took place under the most difficult circumstances. The rooms were unheated, there was no light. The soloist had to play in a dark room and with icy-cold fingers. The audience sat wrapped up in thick coats—if they had any—shivering with cold. The violinist, Willem Noske, and the pianist, Theo van der Pas, undertook a five hours' walk from The Hague to Rotterdam to give a concert there. There were no means of conveyance, not even bicycles.

(*Continued on page* 50)

Frits Noske, recently appointed Musical Courier representative in liberated Holland, is a young Dutch composer, pianist and cellist, whose works have been heard in concerts in his native country, especially a Sonata for violin and piano and songs to French texts. During the German occupation he was three times arrested by the German police, and was able to save himself only by using false papers. He was interned for six weeks in a concentration camp in Holland because he refused to sign a declaration of loyalty to the occupation forces. His father, a publisher of music well known in Holland, died of illness brought on by privations. His brother, Willem Noske, is a concert violinist.

Columbia when, in 1913, they announced

Metropolitan Opera Season Opens With Lohengrin

A HALF CENTURY *of* ORCHESTRAL RECORDING

By HAROLD C. SCHONBERG

Many people do not realize that at the turn of the century the gramophone (as it was then called, and is still called in England) was not exactly a toy. Its potentialities still were to be realized, but many great singers already were on wax and there were quite a few catalogues in existence. Edison had taken out his patent in 1887, and Bell, of telephone fame, had improved the inventor's idea by using a wax-coated cylinder, stylus, and separate record playing machine.

However, to press records and educate the public was the task of the first decade of the twentieth century. It was not until the invention of the gravity motor and the work of two men—Emil Berliner and Elridge R. Johnson—that things really did progress. The latter two developed the disc record, which led into the modern process of using an electroplated disc to stamp copies. Cylinders remained in use, of course, dying slowly; it was not until 1912 that Columbia considered them obsolete, stopping production and sale.

Until 1924 or thereabouts, the recorded output contained virtually everything but decent orchestral music. As everyone knows, it was the great age of song, and the major companies had examples of every singer active at the time. Also available were piano discs by Scharwenka, Hofmann and Godowsky, violin solos by Ysaye, Kreisler, Seidel, Spalding and other masters; an extraordinary number of discs containing band music and popular selections; many monologues, speeches, humorous skits (any of you old-timers remember The Cohens and the Kellys?)—but no orchestral music worthy of the name.

"Fidelity" Improved

There was a good reason for that. Fidelity, as we know it today, stems from the advent of electrical recording in 1926. Until then, any instrument with a wide range suffered in the reproduction of high and low frequencies. The high tones of the violin, the low notes of the double-bass never were adequately represented; there was no piano reproduction worthy of the name. Curiously enough, early disc recordings of the human voice, because of its comfortable range, still can be heard with enjoyment, whereas their accompaniments are farcical.

But when it came to recording an orchestra the problems were increased to a point of impossibility. There was no such thing as balance or monitoring. There was no sensitive microphone to pick up sound impulses. In those days a horn was used. When a singer could record directly into the mouth of the horn the results were comparatively good; when a symphony orchestra tried to jam itself up against it, even if men were perched on one another's shoulders, there was trouble. The front instruments could be heard, not the rear.

Peter Hugh Reed, editor of the American Record Guide, informs the writer that in early days an orchestra that made records never numbered more than forty, and that it was not until, through the work of the conductor Albert Coates and others, a battery of horns was introduced that a better balance was obtained. At that, the sound was limited in range to about four octaves. It was this type of recording that lasted until the end of 1925.

Orchestral Discs Appear

In view of all the problems it was a triumph that orchestras were recorded at all. Nobody knows who had the honor to be the first. Some say Hans von Bülow and his orchestra. In 1891, at Bülow's farewell New York concert, a phonograph was used to record the entire proceedings on cylinders. This included the Eroica Symphony. The present writer has not been able to find mention of an earlier symphonic recording. Bülow's recording was in the nature of an experiment and copies presumably were never made. If they were they have been lost, together with the cylinders Brahms himself is reputed to have made of some of his own piano works.

At any rate, those recordings were privately made. Undoubtedly there were others. When we turn to the catalogues of the recording companies equal difficulties in determining dates are encountered.

Catalogues dating from the 1890's are difficult to locate; in many cases there are only one or two in existence. As for foreign catalogues, those are impossible to trace now. Mr. Jack Caidin, of the Collectors' Record Shop in New York, believes that there existed on cylinders quite a number of orchestral recordings, especially in foreign releases, that cannot be traced without intensive research. Mr. Caidin was kind enough to let this writer consult his extraordinary collection of American catalogues, from which most of the information that appears below was obtained.

Curiosities of Early Catalogues

Not until after 1920 was a complete symphony available to American buyers. This despite the fact that as early as 1913, British HMV (His Master's Voice—equivalent of American Victor) issued a complete recording of Beethoven's Fifth, played by Nikisch and the Berlin Philharmonic on four discs. That was never released here, and appears to be the very first achievement of its kind. America was much slower when it came to similar feats.

The earliest catalogue consulted, issued by Columbia in 1892, has as its No. 1 selection the U. S. Marine Band playing Semper Fidelis, together with such curious items as Artistic Whistling and Whistling Songs. No. 1 in the 1895 catalogue again is the Marine Band with the Washington Post March (Always Popular). About this time, house orchestras begin to make their appearance. The Columbia Symphony is featured in very light waltzes and popular selections. A company named Bettini also put out a catalogue heralding their Micro Phonograph Excelsior Records; plenty of band but no orchestral music in their 1897 catalogue. During the same period, the Edison company had on the market discs by the American Symphony, which was Edison's house orchestra, similar to the Columbia and Victor symphonies. Outside of selections from the more popular operas there was no attempt to record serious music.

Flat Discs Give Impetus

When flat discs were made commercially available, everyone knew that they were on to a good thing. Victor's and Columbia's advertisements reflected the trend; nor have their advertising ideas changed much. Behold, in their artists' conception, a gigantic well-furnished room, evidently a major portion of Buckingham Palace. Behold a machine with a big horn busily engaged in grinding out some form of music. Behold the woman, in evening gown and precious jewels, chin on hand, listening in rapture. Behold the man, in white tie and tails, gazing pensively into space but not forgetting to clutch firmly the woman's hand. "The Ultimate in Reproduction!" says the caption, and one is almost tempted to agree.

Enough interest was aroused to be responsible for the creation of an Edison house organ. Entitled The Phonogram, it lasted for a few years, even though there was not too much to write about at the time. The December, 1900, issue carries an interesting plea written by a Eugene Lee: "The clamor for records of 'popular' music has reached a very acute stage. Lists of new records are termed limited and incomplete if they fail to catalogue the latest songs and marches. . . . Yet here is a great truth; a person who clamors for 'popular' music really wants familiar music. Beethoven's symphonies would soon be as 'popular' as 'The Blue and the Gray' if they were heard as often. . . . To sum it all up. It is unfamiliarity with the great Classic Masterpieces which prevents the enjoyment of them by the great majority of phonograph users." That in 1900; perhaps confused in thought but with the right idea.

Some Pioneer Releases

However, during the first decade of the twentieth century, little was done to further orchestral music on records. The various house orchestras continued to make popular selections, with here and there an overture or operatic excerpt. Among the orchestras added to Columbia was Prince's, and Victor by 1906 featured the Pryor Orchestra and the Victor Herbert Orchestra.

The earliest truly symphonic excerpt appears to be in Columbia's 1911 catalogue, where the "Unfinished," played by Prince's Symphony, is listed. It was badly cut. Victor's 1913 catalogue carries the Andante from Beethoven's Fifth and the Largo from Dvorak's "New World" Symphony. Both of these discs are significant, since they mark the first appearance in domestic catalogues of a symphonic movement. (Foreign catalogues were fuller; in addition to the Nikisch discs mentioned above the Odeon catalogue has, in November 1912, the Odeon Orchestra of Berlin in Strauss' Rosenkavalier Waltzes. The premiere of the opera was in 1911. Also listed is a complete Act III of Lohengrin.) Other early orchestras in American catalogues were the Russian Symphony, conducted by Modeste Altschuler (1911 Columbia) and L'Orchestre Symphonique de Paris (Victor).

Another significant move was made by

YESTERDAY AND TODAY.
In the dear, dead days of long ago orchestral recordings were made by a few musicians huddled together so that their fragile tones might successfully be gathered into a fearsome-appearing horn. (Photo by courtesy of RCA-Victor.)

(At right)
INFORMALITY IS KEYNOTE OF MODERN RECORDING SESSIONS, such as this when the New York Philharmonic-Symphony Orchestra, presided over by Dr. Artur Rodzinski, made some discs for Columbia. (Photo by Ben Greenhaus.)

Columbia when, in 1913, they announced "for the first time a conductor of pre-eminent position." That conductor was Weingartner, and he directed the Columbia Symphony Orchestra in three discs that included, among other things, the Liebestod from Tristan and the first movement of Tschaikowsky's Pathetique. These discs were released in March 1913. Evidently popular, they inaugurated a trend, and in light of present day developments it is interesting to note, one by one, the orchestras that were contracted by Victor and Columbia. There were, among others, the New York Hippodrome Orchestra (Columbia); the La Scala Orchestra (Victor); the New Symphony Orchestra of London (Victor); an orchestra directed by Beecham (1916 Columbia). By November, 1917, the American collector could finally get his first complete symphony on records—Beethoven's Fifth, which had come out over a period of years played by the Victor Symphony Orchestra.

Famous Orchestras Heard

Columbia appears to have been the first American concern to have released orchestral recordings by an internationally known organization. In August, 1916, they released discs with the Chicago Symphony Orchestra under Stock, and followed those in 1917 with recordings by the Cincinnati Orchestra under Kunwald and the N. Y. Symphony Orchestra under Stransky. The Paris Conservatory Orchestra follows, in the November 1918 catalogue. Of course, Victor could not let them get away with that, and their most significant entries were the appearance of the Boston and Philadelphia Orchestras. Muck conducted the former; his name did not appear in the catalogue listing the two discs, which were made on Oct. 2, 1917, undoubtedly because of the anti-German feeling at the time and the scandal he had created in Boston. The Boston Orchestra did not re-record again until 1928, but Stokowski's organization was launched on its long and brilliant record career. October 22, 1917, was the date of his first recording session.

There were few developments until 1924. Activity, yes; but little real progress. Not unless a major symphony orchestra playing a Schwarenka morceau could be called progress. Most of the music was second rate and there was no complete recording of any symphony save the piecemeal Beethoven Fifth, mentioned above, and the Mozart G minor (Victor Orchestra in first two movements; Philadelphia Orchestra in last two). But 1924 turned out to be the most important year in the history of orchestral recording. For one thing, Stokowski collaborated with Rachmaninoff in excerpts from the latter's Second Concerto (May 1924). For another, Victor presented its first album set—the Schubert "Unfinished," played by Stokowski and the Philadelphia Orchestra, together with two discs of the Schumann Piano Quintet (Gabrilowitsch and the Flonzaley Quartet—October, 1924). That set was unnumbered. And the most important recording event of the year was Columbia's simultaneous release of their Masterwork Sets. In undoubtedly the most significant and far-sighted move made in recorded music, five complete works were issued. Those were:

1. Beethoven: Symphony VII; Weingartner and London Symphony Orchestra.
2. Beethoven: Symphony VIII; Weingartner and London Symphony Orchestra.
3. Dvorak: "New World" Symphony; Hamilton Harty and the Halle Orchestra.
4. Mozart: Symphony in E flat, Opus [*sic*] 543; Weingartner and London Symphony Orchestra.
5. Tchaikovsky: Symphony VI; Sir Henry Wood and the New Queen's Hall Orchestra.

Electric Recording Revolutionary

All were acoustic discs, recorded by the horn process. It seems likely that the success of these sets hastened the electrical process, which was presented in 1926. Victor, first in the field, called their process "Orthophonic"; Columbia's designation was "Viva-tonal." The latter already had a number of acoustic sets on the market; Victor's first mass excursion into the album domain was The Musical Arts Library, all of which were electrical and unnumbered. Stokowski's recording of the Nutcracker Suite, the Schumann Concerto played by Cortot, the Royal Albert Hall Orchestra conducted by Goossens and Ronald, and even sets so ambitious as Beethoven's Ninth Symphony (Coates) and Stravinsky's Petrouchka (Goossens) were made available. In the 1928 catalogue, the sets were numbered for the first time, and for the benefit of future antiquarians, the first five were:

1. Dvorak: "New World" Symphony; Stokowski and Philadelphia Orchestra.
2. Beethoven: Kreutzer Sonata; Menges and de Greef.
3. Tchaikovsky: Nutcracker Suite; Stokowski and Philadelphia Orchestra.
4. Tchaikovsky: Symphony VI; Coates and Symphony Orchestra (probably London Symphony).
5. Beethoven: Symphony V; Ronald and Royal Albert Hall Orchestra.

Automatic sequences also were available.

Columbia caught up in 1927. At that time they already had 31 acoustic sets. Among them were those by Weingartner, who already was well off on his great series of Beethoven and Brahms symphonies, Bruno Walter, Holst (conducting the London Symphony in his own Planets), much chamber music and many interesting single discs. Forty-four Masterwork Sets were announced in 1927. Nos. 1-31, 33 and 35 were mechanically recorded; all others electrical. By 1929 Columbia had before the public all nine Beethoven symphonies and 13 of the 16 quartets (many more than now are available). The Wagner recordings by Muck and the Bayreuth Festival Orchestra and Chorus were especially outstanding in their day.

The "Golden Age" Opens

From the beginnings of electrical reproduction until about 1938 was the golden age of recording. Today's rampant commercialism was not in evidence and neither company was afraid to take a chance on new works. Music was issued that would not be considered today. Space prevents a detailed study of the 1926-1938 catalogues, but looking back over the output (just the American companies alone) it can be seen that tremendous ground was covered. Unfortunately many fine discs have been cut from the catalogues, nor have they been re-recorded. There is not much more volume and considerably less merit in the present lists than there was in 1938.

Differences in Recording Techniques

Concepts of recording have changed also. As matters now stand there is no unanimity, and every company has its own pet ideas about how a record should be cut. It has been pointed out by many writers that there should be a world-wide agreement on recording techniques. Present orchestral reproduction is very uneven. There are times when a certain orchestra sounds as though its conductor had no idea of balance and had been engraved on sandpaper. At other times the same orchestra and conductor will sound vital, resonant and perfectly balanced. Considering that the two major companies have about every great ensemble tied up it would be no

(*Continued on page 25*)

Metropolitan Opera Season Opens With Lohengrin

AMONG THOSE FEATURED IN THE METROPOLITAN'S INAUGURAL.

Left, Torsten Ralf, Swedish tenor, who made his debut with the company as Lohengrin; center, Helen Traubel, who sang the role of Elsa; right, Fritz Busch, who appeared for the first time in the conductor's stand.

By DR. HENRY W. LEVINGER

When the golden curtain rose for the opening performance of the 1945-46 season of the Metropolitan Opera on Nov. 26, it was the first peace-time premiere in the venerable house after five years of restrained festivity. For days the house was sold out to the rafters and the usual excitement which accompanies this official start of the New York winter season prevailed throughout the evening.

There was the same old social panoply, but this year a revival of pre-war splendor was noticeable. Tail suits were definitely "back." Uniforms, in the war years most spectacular, had partly given way again to formal clothes. At Sherry's during intermission time and during the evening old friends and new ones congregated for drinks or the traditional bottle of champagne.

Besides well known figures usually seen at this occasion each year, one noticed quite a few people who hadn't been there for the duration. The throng of notables was headed by the First Lady, Mrs. Harry S. Truman, and her daughter, Miss Mary Margaret Truman, who came to New York for the event.

One might discuss whether an event like this opening night is still in accordance with the trend of the time, or whether it is more or less a relic from happier days which looked upon social gatherings such as this as a culmination of social activity. However, here it was, the Metropolitan's proudest hour of each season: the opening night, the night of nights; and the old magic worked again that has made this event proverbial not only in this country but all around the world.

The opening performance was Wagner's Lohengrin, with Fritz Busch appearing for the first time as conductor in the famous house and Torsten Ralf, the renowned Swedish tenor, making his debut in the title-part. With the war over, it is a happy foreboding to see artists of international fame appearing again with their famous American colleagues.

Busch's Conducting Bow Impresses

Greatest honors of the performance go to the conductor, Fritz Busch. With the first notes of the prelude he caught the spirit of this romantic work. Lohengrin demands from the interpreter an abundant love of this particular atmosphere. Busch gave to his whole interpretation a youthful drive which made the whole performance a particularly happy one. By his mastery of the baton, he had the whole ensemble in perfect control; one had the feeling that conductor, orchestra and singers had worked together for a long time.

Particularly noteworthy was the effort of the chorus, which sang as one rarely had heard it before in this particular work. Its new director, Kurt Adler, rightly appeared before the curtain together with the stage director, Dr. Lothar Wallerstein, to acknowledge the applause of the sold-out house.

Busch's reading inspired the singers to top efforts, as it had in addition to its other virtues a warmth which was contagious for the whole ensemble.

Debut of Torsten Ralf

As Lohengrin Torsten Ralf made his debut appearance. His impersonation of the part is very human and his warm and expressive voice, a light and radiating tenor make him an ideal Knight of the Grail. His high notes have much glamour and the high points of his part, such as the farewell to the swan in the first act, or "Elsa, ich liebe dich" in the second, Höchstes Vertrauen in the bridal scene and the narrative of the Grail in the last act, were set forth with great effect. Certain shortcomings especially in the lower register, most likely were due to nervousness at the debut. But the Metropolitan has to be congratulated on this important addition to its roster.

Helen Traubel's Elsa, admirable in last season's performance of the same work, has matured. The manner in which she controls her rich vocal means and makes them an instrument of her emotions calls for the greatest respect. Her entrance in the first act was marked by vocal restraint, dictated by a deep understanding of the style of the work. "Euch Lüften die mein Klagen" in the second act was a fine piece of lyric singing. One of the great moments of the evening was her duet with Ortrud in the same act, in which the two voices blended magnificently. Miss Thorborg's Ortrud is a well-known and renowned effort of this excellent artist. Her demoniac curse, "Entweihte Götter," was deeply exciting. Herbert Janssen as Telramund proved again his fine feeling for Wagner's style and was vocally at his best. The sinister duet of Telramund and Ortrud in the beginning of the second act was one of the climaxes of this evening. Norman Cordon sang King Heinrich, but appeared to be not in his

(*Continued on page 11*)

PARIS AUTUMN COMES IN BRAVELY

By SUZANNE DEMARQUEZ

Paris

The music life of Paris, interrupted by the summer recess, was resumed in October. Since it is too early for important novelties, the new managements of the Opéra and the Opéra-Comique, the appointments of which I announced in my previous report (Maurice Lehman, business manager, and Reynaldo Hahn and Albert Wolff, music directors), have been content to devote themselves to the usual repertoire. But new and interesting productions and revivals are in store.

The concerts of the great orchestral organizations have also started, with the programs devoted to the more conventional pattern in which Beethoven and Mozart are juxtaposed with Ravel and Debussy. This is always the case before the season really sets in, with its first performances and sensational soloists. The conductors remain the same, with Paul Paray at the Concerts Colonne, Eugen Bigot at the Concerts Lamoureux; and awaited now with impatience is the return of Albert Wolff from South America to take his place at the helm of the Association des Concerts Pasdeloup.

Missa Solemnis Impresses

The reopening of the season by the Société des Concerts du Conservatoire was marked by a festive performance of Beethoven's Missa Solemnis. The reading was an inspired one by Charles Münch, with the emotional impact this noted French conductor knows how to instil into all his interpretations. The soloists, Odette Turba-Rabier and Elyette Schenneberg, both from the Opéra, Paul Cambon and Joseph Peyron, aroused enthusiastic applause. These concerts are oversubscribed, since all the old ticketholders have returned, and not a seat is available for the entire autumn season.

In the second concert Münch played to perfection the Haffner Symphony by Mozart, the Symphony in G by Roussel, and the second Daphnis et Chloe suite by Ravel.

At the Lamoureux Concerts, the young cellist Paul Cortellier gave a finely-nuanced reading of Dvorak's Concerto, which was strongly applauded.

Premieres on the Radio

It is to the radio that one turns most often for works off the beaten track. Henry Barraud, the director of the music division, and Manuel Rosenthal, the first conductor of the Orchestre National de la Radiodiffusion Française, have succeeded in preparing programs that have made its concerts (which take place every Thursday night at the Théâtre des Champs-Elysées) the rendezvous of the musical world.

Its opening *séance* brought the first performance here of the suite from Virgil Thomson's ballet, Filling Station. One could hardly say that this title inspires poetic associations, but in any case that was not what the author was looking for! On the contrary, with his firm rhythms, his lively and colorful orchestration, and striking contrasts, the composer has written a work gay though not too personal, and amusing if sometimes a bit noisy. But it completely covers its chosen subject. The Canadian mezzo-soprano, Mary Stewart, with her perfectly trained voice, which has a beguiling timbre of persuasive purity, sang a cycle of little known songs by Mahler and some by Moussorgsky. It was, I believe, the first time that she had appeared on the French radio, where she obtained a great and well deserved success.

The second concert of the Orchestre National was conducted by the Belgian *chef d'orchestre*, Franz André. We heard a Sonata du Sud for piano and orchestra by Oscar Esplà, Spanish composer, whose writing in this work was more or less of traditional order, played with finesse and distinction by the pianist Eduardo del Pueyo. The profound originality of the Rapsodie Flamande by Albert Roussel made one feel even more strongly the banality of the symphonic poem Campeador by Léon Jongen.

Negro Composer from America Conducts

To wind up my report on the symphonic concerts, I should like to mention the first of four large-scale festival programs which are to be led by the American Negro conductor Rudolph Dunbar. This *séance* took place at the Palais de Chaillot with the assistance of the Orchestre Colonne, and under the high patronage of the American Ambassador, Jefferson Caffery. Dunbar possesses an attractive personality, added to a solid command of his *métier*. He had recently conducted the Berlin Philharmonic Orchestra in that city. At Paris one appreciated the sobriety of his gestures, his authority and the musical curve of his phrasing.

His programs are entirely devoted to modern American composers. Thus one heard for the first time two works of a composer till then unknown here, William Schuman—American Festival Overture and Third Symphony. The ideas in these works are often interesting, even original, the contrapuntal treatment is excellent, but the developments are frequently lacking in order and clarity. The suite Aladdin by Edgar Stillman-Kelley abounds in interesting and curious instrumental effects. It is rather unfortunate that such a beguiling work had not more substance. The Symphony on a Hymn Tune by Virgil Thomson conformed what we already knew about the traditional and solid conceptions of the author.

Chinese Gala at the Opéra

There was an important gala performance at the Opéra on the occasion of the 34th anniversary of the Chinese Republic. The program contained, among other works, the first performance of Pan-Keou, cantata by Alexandre Tcherepnine, Russian composer and son of the late Nikòlai Tcherepnine, who has lived in Paris for many years. The words of this cantata, written in French, are by M. Liao-Yu, and inspired by a Chinese legend. The work is for two soloists, soprano and tenor. The music of Tcherepnine, without any direct influence of folklore, admirably evokes exotic atmosphere, thanks to the clever use of rhythmic and coloristic effects of Far Eastern music, especially in the percussion instruments. The singers included young Chow Shiao-Yen, delightfully pretty, wearing ravishing national costume, and possessing a voice so supple and exquisite that she has been called "The Chinese Nightingale." She is, too, a remarkable musician. The noted tenor Georges Jouatte, of the Opéra, the orchestra of the Société des Concerts under Roger Désormière, the first conductor of the Opéra, completed the select ensemble which carried the work to a marked success.

In the Ballet World

The Ballets of Boris Kochno and of Roland Petit, former dancers of the Opéra, have resumed their spectacles. Though the critics generally bestowed praise upon the performances, with all due respect to the interesting efforts of the young dancers directed toward a renovation of their art, they should first strive to improve their technic and clarify their ideas. The production and choreography of Jeu de Cartes by Stravinsky seemed to me rather poor in spite of the "bravos" and the applause. In contrast, the ballet of Hélène Lidova, Dejeuner sur l'Herbe, after the music of the Austrian composer Lanner, adapted and orchestrated with delicate taste by Alexandre Tcherepnine, had much to say. The handsome setting and the costumes by Marie Laurencin are a feast for the eye. One should remember the name of a new dancer with a future: Jean Babilé.

British Gala and Grand Prix

The whole Parisian music world turned out for a *séance* given by the English tenor Peter Pears, and the young composer Benjamin Britten. The exceptional quality, rather the beauty of Seven Sonnets by Michelangelo by the latter, the savory originality of his harmonizations of the Chansons Populaires de Grand Bretagne et de France, the perfect vocal production and the subtle art of Pears, made this concert one of the rare occasions of outstanding quality.

A last echo of summer: the Grand Prix de Rome was bestowed very late—not before the end of September. This forced the unfortunate applicants to spend their vacations *"en loge,"* which means in seclusion at the Palais de Fontainebleau. Two Grands Prix were awarded to M. Bitsch and to Claude Pascal. The subject of the cantata was laid in Spain. Thus the candidates must have been inspired either by Ravel or by Manuel de Falla.

Numerous recitals have already taken place this season. The controlled playing of the pianist Paul Loyonnet in a program dominated by Beethoven was strikingly contrasted with the emotional approach of Frédéric Ogouse in Chopin. Another Chopin program, with Charles Lilamand, was also rather stormy but more disciplined. The pianist Jean Doyen, professor at the Conservatoire, and Roland Charmy, former concertmaster of the Société des Concerts, played Beethoven's piano and violin sonatas in three concerts.

The number of pianists heard has surpassed by far those of other concert artists. Marie-Aimé Warrat opened the season of the large festival concerts at Salle Pleyel by playing the most important works of Liszt with the Orchestre Colonne under the direction of Louis Fourestier. This was a great challenge for such a young girl. She came through with honors.

THE AMERICAN CHURCH IN PARIS.

DENMARK FETES KING'S BIRTHDAY

(*Picture on page 3*)

By DR. ALMA HEIBERG

Copenhagen, Denmark

After the restraints of the war and the occupation, concert life here is booming again. On the King's 75th birthday, as you know, Lauritz Melchior came by plane from America and at a gala performance this famous Danish tenor sang our most beloved songs in honor of and in the presence of His Majesty. Another glorious evening at the Royal Theatre was the guest performance in Verdi's Ballo in Maschera by Jussi Bjoerling, Swedish tenor, who rejoins the Metropolitan this season.

Perhaps the biggest recent event, however, was the inauguration of the new concert hall of the Radio House in Copenhagen. It was solemnly opened with three festival concerts in the presence of the Royal Family. The compositions heard were all Danish, chiefly modern music, and five were first performances.

Modern Danish Works Heard

The Helios Overture by Carl Nielsen, founder of modern Danish music, who died in 1931, was the opening work. This was followed by compositions of his pupils, the younger generation, represented by Poul Schierbeck's Festival Cantata, and Vagn Holmboe's Sinfonia Sacra, the latter a glorification of the Danish heroes of the war. The overture to Elverhöj, our national drama, with the apotheosis of the Royal Anthem, was a stirring conclusion to the first concert.

J. L. Emborg's Our Mother Earth was the central point of the second concert. In the third, one heard a fine work by Knudaage Riisager, A Danish Psalm. The moving final word in these concerts was spoken by Dr. Knud Jeppesen with his Danish Te Deum. The entire Radio Orchestra and choir were used, and the new organ of the hall was inaugurated in this work, beautifully played by Finn Viderò. Inspired by the Catholic liturgy, Jeppesen's score is built up in enormous dynamic ascents and crowned by a monumental "Amen," giving the "Exultate" and "Jubilate" of the heavenly legions.

Other Concert Events

To a devoted audience, the director of the Conservatory and well-known pianist, H. Koppel, gave two performances of Bach's Art of the Fugue.

The excellent Erling Bloch Quartet has opened a cycle of concerts devoted to master-works, among which Schubert's "Death and the Maiden" Quartet was a deeply moving event.

Else Brems, prominent young contralto from the Opera, gave a concert with an exquisite program including works of Debussy, Ravel, De Falla and modern Danish composers. Her tones seem to master every dramatic accent, and in a dark-colored voice one seldom finds such a brilliant upper register. Ravel's Nahandove was a jèwel of interpretation.

"Aid France" Day Popular

November 9 was planned as a "Help for France" Day. With the tricolor in its buttonholes, all Copenhagen prepared to aid the French children, reputed to be starving. Motor cars provided with collection boxes were to raise funds in the streets. In the Town Hall, French mannequins brought by plane direct from Paris were to give a fashion show. Illustrating the scope of the observation, the Glyptothek was to present an exhibition of modern French art, the Royal Theatre to give a special matinee, and the Radio House a concert —all in honor of the Gallic cause.

SYMPHONY ORCHESTRAS of the AMERICAS

(In the following tabulation the number in parentheses after name of orchestra refers to the number of players; and the address of the conductor or manager, where given, appears after his or her name.)

ALABAMA

Birmingham: Birmingham Civic Symphony (85). Dr. Dorsey Whittington, conductor, Municipal Auditorium (5,000), has suspended concerts because of loss of personnel to the armed services; expects to resume in 1946-47.

Tuscaloosa: University of Alabama Symphony (60). Ottokar Cadek, conductor. Soloists: Blanca Renard, Margaret Christy. 6 concerts. Morgan Auditorium (1,000). Mgr., Julia Grace, c/o Music Dept., University of Alabama.

ARIZONA

Tucson: Tucson Symphony (65). George C. Wilson, conductor. Soloists: Egon Petri, Anna Mae Sharp, Elenore Altman. Univ. of Ariz. Auditorium (2,500). 8 concerts (3 formal Sunday concerts, 1 on local artists series with Egon Petri, 4 for pub. sch. children). Address: Univ. of Ariz.

ARKANSAS

Fayetteville: Northwest Arkansas Symphony (62). William Hacker, conductor. About 30 concerts, Fayetteville Auditorium (3,000) and tours of the state. Address: Music Dept., Univ. of Ark.

Joplin: Joplin Junior College-Civic Orchestra (70). William Hacker, conductor. Concerts in Joplin and vicinity.

Little Rock: Arkansas State Symphony. Robinson Auditorium (3,000). Mgr., F. W. Patrick, 2301 Izard St. Not active this year.

CALIFORNIA

Hollywood: Hollywood Bowl Orchestra (90). Leopold Stokowski, musical director and conductor; Karl Wecker, manager; Hollywood Bowl, Hollywood, 28. Summer season of 40 concerts.

Long Beach: Woman's Symphony (100). Eva Anderson, conductor. Soloists: California artists. 10 local and out-of-town concerts (booked in Southern California only). Municipal Auditorium (Convention Hall—4,800 and Concert Hall—1,500). Mgr., H. B. Whitaker, 739 St. Louis Ave., Long Beach 4.

Los Angeles: Janssen Symphony of Los Angeles (75). Werner Janssen, conductor. Soloists: Leon Fleisher, Marina Koshetz, Nathan Milstein, Jan Peerce. 12 concerts—Wilshire-Ebel Theatre (6 concerts), Philharmonic Auditorium (1 concert) and tours including War Memorial Opera House, San Francisco. The Janssen Symphony records exclusively for RCA Victor Red Seal Records. Mgr., Philip Kahgan, Paramount Studios, 5451 Marathon, Hollywood; secretary: Lois Lavers, 8913 Sunset Blvd., Hollywood 46.

Los Angeles: Women's Symphony (65). Ruth Haroldson, conductor. 10 vocal and instrumental soloists. 8 concerts. Belmont High School Auditorium, Los Angeles (2,500). Joins with choral societies to present Verdi's Requiem, Haydn's Creation, Gluck's Orpheus, etc. Mgr., Ruth Haroldson, Whittier College, Whittier, Calif.

Los Angeles: Los Angeles Philharmonic (90). Alfred Wallenstein, conductor; guest conductors, Frank Black, Otto Klemperer, Fritz Busch. Soloists: Rudolf Serkin, Bronislaw Gimpel, Artur Rubinstein, Marian Anderson, Zino Francescatti, Rose Bampton, Frederick Jagel, Eula Beal, Douglas Beattie, Egon Petri, Joseph Szigeti, Isaac Stern, William Kapell, Artur Schnabel, Jennie Tourel, John Charles Thomas. 17 pairs of concerts, Philharmonic Auditorium (2,790). Tours: Beverly Hills, Santa Monica, Claremont, Pasadena, San Diego, Long Beach, Whittier, Van Nuys, Glendale, San Pedro, Santa Barbara. Mgr.: Wilfrid Davis, Philharmonic Auditorium Bldg., 427 W. 5th St., Los Angeles 13.

Oakland: Oakland Symphony (90). Dr. Orley See, conductor. Soloists: Kato Mendelssohn, Rudolph Ganz, Elwin Colberg, Virginia Blair and others. 10 concerts: 4 symphony concerts and 2 young peoples concerts in Oakland Auditorium (2,000), and summer concerts at Woodminster Bowl. Mgr., Ralph Hillegas, 1494 Grand Ave., San Leandro, Calif.

Pasadena: Pasadena Civic Music Association (80). Richard Lert, conductor. Soloists: not yet chosen. 5 concerts. Pasadena Civic Auditorium (3,000). Civic and educational group giving free concerts. Mgr., Lida M. Marshall, 16 N. Marengo Ave., Pasadena 1.

San Diego: Community Symphony Orchestra (86). Nino Marcelli, conductor. Soloists: Arnold Small, Toscha Seidel. 4 concerts. Russ Auditorium (2,600). Mgr.: Helen Vogel, 2740 First Ave., San Diego 3.

San Francisco: San Francisco Symphony (90). Pierre Monteux, conductor. Soloists: Horowitz, Schnabel, Levant, Marian Anderson, Stravinsky, Stern, Malcuzynski, Leon Fleisher, Tanya Ury, Gerhard Kander, Maxim Schapiro. 60 concerts, and tours to Fresno, San Jose and Stanford Univ. War Memorial Opera House (32,052). Mgr., Howard K. Skinner, War Memorial Opera House, San Francisco 2.

Santa Monica: Santa Monica Symphony (78). Jacques Rachmilovich, conductor. Soloists: Jakop Gimpel, Louis Kaufman. 6 concerts. Barnum Hall (1,500). Mgr., W. Grippenwald, 608 Santa Monica Blvd.

Whittier: Whittier College Community Symphony (82). Ruth Haroldson, conductor. Soloists: Josephine Vadala, Margaretha Lehmann, Charles Wakefield Cadman, etc. 5 concerts. Whittier High School Auditorium (3,500). Mgr., Horace Rees, Whittier College.

COLORADO

Colorado Springs: Colorado Springs Symphony (75). Frederick Boothroyd, conductor. Soloists: Jepson, Morini, Bartlett & Robertson, Jagel. 4 concerts. High School Auditorium (1,400) and 2 youth concerts. Mgr.: Frank Gilles, 118 E. Washington.

Denver: Civic Symphony (90) (educational group for Denver Symphony Orchestra). Saul Caston, conductor. Soloists: local artists. 4 concerts. Municipal Auditorium. Mgr., Helen Black, City and County Bldg.

Denver: Denver Symphony (85). Saul Caston, conductor. Soloists: Anna Kaskas, Nathan Milstein, Leon Fleisher, Gregor Piatigorsky, Todd Duncan, Anne Brown, Witold Malcuzynski, J. M. Sanroma, Erica Morini, Luboshutz and Nemenoff, Eugene Gash, Virginia Q. Knowles. 15 concerts. Municipal Auditorium. Mgr.: Helen Black, City and County Bldg.

DISTRICT OF COLUMBIA

Washington: National Symphony (90). Dr. Hans Kindler, conductor. Soloists: Kreisler, Rubinstein, Melchior, Szigeti, Milstein, Grainger, Thebom, Lawrence, Darcy, Firkusny, Travers, Sandor, Segovia, Arrau, Dougherty and Ruzicka, Stevens; summer soloists: Swarthout, Maynor, Grainger, etc. 95 winter concerts, 18 summer. Constitution Hall (3,844). Tours: Hartford, Syracuse, Springfield, South Hadley, Williamstown, Troy, Schenectady, Norwich, Augusta, Ga., Newark, Morristown, Baltimore and other Penn. and southern cities. Mgr.: J. E. Mutch, 1113 Woodward Bldg., Washington 5.

Washington: Symphony Orchestra of the U.S. Navy Band (85). Lt. Charles Brendler, conductor. Soloists: personnel only. 25 concerts. Departmental Auditorium (1,550).

FLORIDA

Coral Gables: Univ. of Miami Symphony (75). Modeste Alloo, conductor. Sir Thomas Beecham, guest conductor. Soloists: Gyorgy Sandor, Tossy Spivakovsky, Betty Humby Beecham, Igor Gorin, Albert Spalding. 20 concerts. Miami Senior High School (1,800). 3 concerts, Palm Beach. Mgr., Mrs. Arnold Volpe, Univ. of Miami.

ILLINOIS

Bloomington: Bloomington-Normal Symphony (60). Dr. Bethuel Gross, conductor. Soloist: Stefan Baroas. 2 concerts. Scottish Rite Temple (1,500). Mgr., Louis L. Williams, Unity Bldg.

Chicago: Chicago Business Men's Orchestra (100). Dr. George Dasch, conductor. Soloists: June Kovach, Joseph Schuster, Mischa Mischakoff. 3 concerts. Orchestra Hall (2,500). No tours. Entirely self-sustaining, playing full symphonic programs of major works. Mgr., Allan Carpenter, Pres., Rm. 218, Union Station.

Chicago: Chicago Symphony (96). Desire Defauw, mus. dir. and conductor, Hans Lange, conductor. Soloists: Arrau, Brailowsky, Gorodnitzki, Horowitz, Kapell, Malcuzynski, Rubinstein, Serkin, Francescatti, Menuhin, Morini, Weicher, Garbousova, Piatigorsky, Powers, Preves, Alvary, Darcy, Harrell, Singher, Steber, Varnay. 127 concerts. Orchestra Hall (2,600). Tours: Davenport, Ia., Minneapolis, Terre Haute, Evansville, St. Louis, Louisville, Dayton, Columbus, Zanesville, Cleveland, Hamilton, Ont., Ann Arbor, Jackson, Battle Creek, Muskegon, Lansing, Kalamazoo, Grand Rapids, Lo Porte, South Bend. Mgr., George A. Kuyper, 650 Orchestra Hall, Chicago 4.

Chicago: North Side Symphony (70). Rudolph Reimers, conductor. Soloists: Charlotte Golub and members of orch. 3 concerts. Thorne Hall (800). Mgr., Charles Duerr, Greenview Ave.

Chicago: Women's Symphony (90). Jerzy Bojanowski, conductor. Orchestra Hall (2,600). Mgr., Mrs. Jack V. Spachner, Oakmont Rd., Highland Park, Ill.

Evanston: Northwestern University Symphony (85). Herman Felber, Jr., conductor, student personnel and soloists. 4 concerts. Cahn Auditorium (1,200). Mgr.: George McClay, Northwestern Univ. School of Mus.

Peoria: Peoria Symphony (50). J. Elmer Szepessy, conductor. 3 concerts. Mgr.: George Landon, 527 Main St.

Rockford: Rockford Civic Symphony (80). Arthur Zack, conductor. Soloists: Grainger, Kozakevich. 5 concerts. Shrine Temple (1,500). Mgr., H. A. Johnson, R 4, Rockford.

INDIANA

Crawfordsville: Crawfordsville Symphony (40). Walter L. Fertig, conductor. Activities suspended because of war conditions; usually 2 or 3 concerts a year. Fred C. Domroese, Pres.

Fort Wayne: Philharmonic Orchestra (88). Hans Schwieger, conductor. Soloists, Kapell, Swarthout, Menuhin, Roman, Castagna, Jagel, Kipnis. 14 concerts. Quimby Auditorium Hall (2,100). Mgr., Armond Gemmer, 209 W. Berry St.

Indianapolis: Indianapolis Symphony (85). Fabien Sevitzky, conductor, Sir Ernest MacMillan, guest conductor. Soloists, Crooks, Korjus, Menuhin, Milstein, Travers, Levant, Brailowsky, Kapell, Barere, Edmund Kurtz. 70 concerts, 39 in Murat Theater (1,925) and 31 out of town. Mgr., Howard Harrington, Murat Theater, Indianapolis 4.

North Manchester: North Manchester Civic Symphony (60). Dr. S. L. Flueckiger, conductor. 3 concerts. Central High School (750). Mgr., Roland Schmedel, North Manchester.

South Bend: South Bend Symphony (85). Edwyn Hames, conductor. Soloists: Percy Grainger, Carroll Glenn, Witold Malcuzynski. 5 concerts. John Adams Auditorium (2,500). Mgr., Mrs. J. H. Mitchell, 2110 Parkview Place.

Terre Haute: Terre Haute Civic and Teachers College Symphony (60). Will H. Bryant, conductor. Soloists: Stanley Fletcher, Winifred Heckman, Percy Grainger. 4 concerts. Indiana State Teachers College Auditorium (1,800). Mgr., Will H. Bryant.

IOWA

Davenport: Tri-City Symphony (80). Oscar Anderson, conductor. Soloists: Anna Kaskas, Carroll Glenn, Charles Kullman, William Kapell. 4 reg. concerts, 3 for children, Masonic Temple (2,800). Mgr., Mrs. Richard Von Maur, 2915 Middle Rd. Sec.: Mrs. Terry Marsh, 2031 Farnam.

Des Moines: Drake Civic Symphony (70). Frank Noyes, conductor. Soloists: Tossy Spivakovsky, Camilla A. Williams, Rudolph Ganz, Young Artists Audition Winners. 4 concerts. Roosevelt High School Auditorium (1,800). Mgr., Victor E. Young, 708 Grand Ave.

Waterloo: Waterloo Symphony, discontinued 2 years ago due to shortage of musicians; players have not yet returned from armed services in sufficient number to resume concerts this season. Sec'y: Mrs. Jack Campbell.

KANSAS

Hays: Fort Hays Symphony (60). Carl J. Malmberg, conductor. Soloists: Not yet selected. 4 to 6 concerts. Sheriden Coliseum (1,500). Tours to be resumed when adequate transportation available.

KENTUCKY

Louisville: Louisville Philharmonic (70). Robert Whitney, conductor. Soloists: Swarthout, Milstein, Istomin, Peerce. 12 concerts, 16 children's concerts, 26 broadcasts over WAVE. 1 special concert (infantile paralysis benefit); invited to play on Orchestras of the Nation Series, Dec. 22. Auditorium (2,350). Mgr., John G. Snowden, 228 W. Guthrie.

Covington: Northern Kentucky Symphony (55). Fritz Bruch, conductor. Soloists: not yet selected. 2 concerts, Covington YMCA Auditorium (700). Mgr., Fritz Bruch, 2726 Stratford Ave., Cincinnati 20, Ohio.

LOUISIANA

New Orleans: New Orleans Symphony (76). Massimo Freccia, conductor. Soloists: Brailowsky, Schuster, Thorborg, Casadesus, Rubinstein, Bampton, Clebanoff, Francescatti, Milstein, Webster, Levant (one to be chosen). 14 subscription concerts, 14 children's concerts, 2 extra concerts and 5 on spring tour. Municipal Auditorium (2,700). Mgr., George A. Foster, 605 Canal St.

MAINE

Portland: Portland Symphony (70). Russell Ames Cook, conductor. Soloists: Richard Bonelli, Fredric Tillotson, Svetlova and Dolinoff. 5 concerts. Portland City Hall (2,500). 1 Concert Brunswick, Me. Mgr., Ralph T. Gould, 31 Forest Rd., Cape Elizabeth.

MARYLAND

Baltimore: Baltimore Symphony (85). Reginald Stewart, conductor. Soloists: Bampton, Spalding, Brailowsky, Heinz, Marcus, Stern, Malcuzynski, Schkolnik, Traubel, Piatigorsky, Tallarico, Menuhin, Ballet Theatre. 70 concerts. Lyric Theatre (2,651). Northern tour, Nov. 26-Dec. 8; southern tour, Feb. 18-Mar. 4. Mgr., C. C. Cappel, 1112 Fidelity Bldg.

MASSACHUSETTS

Boston: Boston Symphony (104). Serge Koussevitzky, conductor. Soloists: to be announced. 109 concerts, symphony season; 9, Tanglewood Festival; 10, youth; also Boston Pops, 60; Esplanade, 24, 6 tours, 5 including New York (Carnegie Hall), 1 including Chicago. ABC broadcasts. Symphony Hall (2,631). Mgr., George E. Judd, Symphony Hall, Boston 15.

Boston: Boston Sinfonietta (30). Arthur Fiedler, conductor. Soloists: not yet announced. 30 concerts in various cities. Address: Symphony Hall, Boston 15.

Fall River: Fall River Symphony (60). Ray Croff, conductor. Soloists: Laura Michael, etc. 4 concerts. Temple Hall (700) and 1 in Taunton, Mass. Mgr., Arthur H. Hathaway, 177 Highland Ave.

Malden: Weltman Orchestral Society (60). Edward I. Adelman, conductor. Vocal and instrumental soloists. 5 free concerts annually as memorial to Leon Weltman, founder. Malden High School Auditorium (approx. 1,400). Mgr., J. G. Weltman, 599 Main St.

Springfield: Springfield Symphony (85). Alexander Leslie, conductor. Soloists: Spivakovsky, Piatigorsky, Luboshutz and Nemenoff, Zaremba, George Zazofsky, Emil Kornscuc, Gladys Kuchta, Symphony Chorus of 150 in Beethoven Ninth Sym. 10 concerts. Springfield Municipal Auditorium (3,200). Address: Symphonic Association, Springfield.

Worcester: Worcester Philharmonic (80). Walter Howe, conductor. 3 concerts. Mechanic Hall (1,500). Mgr., Harry S. Smith, Pioneer, Rd., Holden, Mass.

MICHIGAN

Ann Arbor: Ann Arbor Civic Orchestra (45). Joseph E. Maddy, conductor. Local soloists. 5 concerts. Pattengill Auditorium (900). Mgr., Philip O. Potts, 1613 E. Stadium Blvd.

Detroit: Detroit Symphony (90). Karl Krueger, conductor, Valter Poole, assistant conductor. Soloists: Josef Gingold, Witold Malcuzynski, Dorothy Maynor, Dirk Van Emmerik, Louise Meiszner, William Primrose, Georges Miquelle, Joseph Fuchs, Ricardo Odnoposoff, Anne Brown, Josef Hofmann, Erica Morini and others to be announced. 20 regular concerts, 20 free concerts for children. Music Hall, Masonic Temple. Address: Music Hall, 350 Madison Ave., Detroit 26.

Flint: Flint Symphony Orchestra (85), maintained on amateur basis. Dr. William Wellington Norton, conductor. Mostly local soloists. 4 concerts. Central High School (983). Single concerts in vicinity. Mgr., Geo. W. Cochrane, Pres., Flint Community Music Assn., Cor. Crapo and Kearsley, Flint 3.

Grand Rapids: Grand Rapids Symphony (85). Nicolai Malko, conductor. Soloists: Travers, Echaniz, Spalding, Malcuzynski, Thomas L. Thomas. 7 concerts: Civic Auditorium (4,336). Mgr., Gaylord C. Gill, 226 Scribner Ave., N.W.

Kalamazoo: Kalamazoo Symphony (75). Herman Felber, conductor. Soloists: Piatigorsky, Regules, John Weisher, Dudley Powers; perf. of Haensel and Gretel with Chicago Opera soloists. 7 concerts. Central High School Auditorium (2,650). Mgr., Mrs. Harry M. Snow, 113 Allen Blvd.

Saginaw: Saginaw Civic Symphony (65). W. A. Boos, conductor. Soloists: Carroll Glenn, Avery Crew, Jean Carlson, Katja Andy. 4 concerts. Saginaw Auditorium (2,500).

MINNESOTA

Duluth: Duluth Symphony (80). Tauno Hannikainen, conductor. Soloists: Kerstin Thorborg, Patricia Travers, Claudio Arrau, Leon Fleisher, Ennio Bolognini. 10 concerts. Duluth Armory (3,000). Mgr., A. H. Miller, 712 Alworth Bldg.

Minneapolis: Minneapolis Symphony (82). Dimitri Mitropoulos, conductor, Yves Chardon, assistant conductor; Leonard Bernstein, Erich Leinsdorf, Tauno Hannikainen, guest conductors. Soloists: Isaac Stern, Rudolf Serkin, Marian Anderson, Louis Krasner, Helen Traubel, Witold Malcuzynski, Zino Francescatti, William Kapell, Yehudi Menuhin, Alexander Uninsky, Albert Spalding, Claudio Arrau, Frances Lehnerts, Gerhard Kander, Hilde Somer, Vincent Mauricci, Marisa Regules, St. Olaf Lutheran Choir, Ballet Theater. 18 subscription concerts; 7 Sun. aft. concerts; 6 young people's concerts; 3 extra concerts. Northrop Memorial Auditorium (4,841). Tours, Northfield, Minn., Milwaukee, Chicago, Toledo, Oberlin, Utica, Syracuse, Toronto, Kingston, Ottawa, Montreal, Buffalo, Ithaca, Delaware (O.), Columbus; Fort Wayne, Lafayette and Bloomington, Ind.; Chattanooga, Tuscaloosa, Montgomery, Baton Rouge, New Orleans (two), Peoria; Madison and La Crosse, Wis.; Ames and Des Moines, Ia.; Lincoln and Hastings, Neb.; Laramie, Wyo.; Denver, Pueblo and Colorado Springs, Colo.; Moorhead, Minn.; Winnipeg (2). Mgr., Arthur J. Gaines, Cyrus Northrop Auditorium, Univ. of Minnesota.

MISSOURI

Columbia: Burrall Symphony (70). Edward Marsh, conductor. Soloists: Grainger, Garbousova, Harry Farbman, Basil Gauntlett, Primrose, Opera, Gean Greenwell, Annette Burford. Stephens College Auditorium (1,100). About three concerts out of town. Mgr., Mary C. Johnston, Stephens College.

Kansas City: Kansas City Philharmonic (76). Efrem Kurtz, conductor. Soloists: Steber, Sayao, Travers, Kipnis, Arrau, Schnabel, Kapell, Spalding. 67 concerts. Music Hall (2,572). 10 on tour. Mgr., Ruth O. Seufert, 918 Scarritt Bldg.

St. Louis: Little Symphony (23). Stanley Chapple, conductor. 8 concerts. 6 to 8 young American soloists. Mgr., Mrs. Henry Bry, 6926 Delmar Blvd., St. Louis 5.

St. Louis: St. Louis Philharmonic (90). Laurent Torno, conductor. Soloists to be selected. 4 concerts. Kiel Auditorium Opera House (3,500). Mgr., S. Carl Robinson, Sec'y, 3869 Park Ave., St. Louis 10.

St. Louis: St. Louis Symphony (85). Vladimir Golschmann, conductor. Soloists: Templeton, Piatigorsky, Milstein, Uninsky, Kapell, Bernstein, Morini, Swarthout, Rubinstein, Szigeti, Levant, Casadesus, Spalding, Traubel. 62 concerts. Kiel Auditorium (3,500). 1 at Univ. of Missouri, Columbia. Mgr., Wm. Zalken, 1607 Arcade Bldg., St. Louis 1.

NEW HAMPSHIRE

Hanover: Handel Society Symphony (55). College and community amateur orchestra. Maurice F. Longhurst, conductor. Soloists: Lydia Hofmann Behrendt. 2 concerts, Webster Hall, Dartmouth College.

NEW JERSEY

Bloomfield: Bloomfield Symphony (74). Walter Kurkewicz, conductor. Soloists: Grace Gimpel, Mrs. Harold P. Jackson. All concerts admission free. 4 concerts. Bloomfield High School (1,600). Mgr., C. E. Emmons, 82 Broad St.

Elizabeth: Elizabeth Philharmonic (65). August May, conductor. Soloists: J. M. Sanroma, Maurice Eisenberg, Mario Lanze. 3 concerts. Masonic Temple (850). Mgr., Otto G. Sickert, 14 Greaves Place, Cranford, N. J.

Jersey City: Jersey City Philharmonic (74). J. Randolph Jones, conductor. Soloists: Richard Bonelli, Martha Lipton, Dougherty and Ruzicka. 7 concerts, Snyder High School (2,100). Mgr., J. Randolph Jones, 921 Bergen Ave.

Orange: New Jersey Symphony (90). Dr. Frieder Weissmann, conductor. Soloists:

(*Continued on next page*)

AMERICAN SYMPHONY ORCHESTRAS IN ANNUAL LISTING

(Continued from preceding page)

Maurice Eisenberg and others. 8 concerts. Orange High School (1,267) and Mount Hebron High School (1,180). Mgr., R. B. Kingman, 4 Central Ave.

Nutley: Nutley Symphony (60). Semi-professional and non-profit. Nicol Cambourakis, conductor. Soloists: Donald Speer, Anna Steiger, Shirley Scheer. 3 concerts and 4 musicales. Nutley High School (900). Mgr., Howard Heed, 295 Grant Ave.

NEW MEXICO

Albuquerque Civic Symphony (60). Kurt Frederick, conductor. Soloist: George Robert. 4 concerts. Albuquerque High School Auditorium. Mgr., Roy E. Thompson, P.O. Box 605.

NEW YORK

Albany: Albany Symphony Orchestra, Inc. (85). Ole Winstad, conductor. 3 concerts. Philip Livingston High School (1,200). Mgr., Joseph C. Klein, 82 State St.

Buffalo: Buffalo Philharmonic (70). William Steinberg, conductor. Soloists: Luboshutz and Nemenoff, Martial Singher, Anne Brown, Salvatore Baccoloni, Zino Francescatti, Regina Resnik, Artur Rubinstein, Nathan Milstein. 10 regular concerts, 20 pops. Kleinhans Music Hall. Mgr., Robert E. MacIntyre, Buffalo Athletic Club.

New Rochelle: New Rochelle Symphony (40). Siegmund Grosskopf, conductor. 2 concerts. Albert Leonard High School (1,000). Mgr., S. S. Rasskoff, 185 Centre Ave.

New York: New York City Symphony Orchestra (80). Leonard Bernstein, conductor. Soloists: Leo Smit, Joseph Schuster, Jennie Tourel, Joseph Szigeti. 24 concerts. New York City Center. Broadcasts over WNYC. Address: New York City Center, 130 W. 56th St.

New York: National Orchestral Association, Inc. (training orchestra, enrollment 120-175; average size at concerts, 70). Leon Barzin, conductor. Soloists and special programs: Frank Sheridan, Harold Kohon, Daniel Guilet, School of American Ballet, English program, American program. 4 concerts. Carnegie Hall. WNYC, Friday afternoons, rehearsal broadcasts. Concerts for servicemen's organizations. Concerts for small ensemble groups in public and private schools, demonstrating orchestral instruments. Mgr., Barnett Byman, 119 W. 57th St., New York 19.

New York: New York Philharmonic-Symphony (101). Artur Rodzinski, musical director; guest conductors, Bruno Walter, George Szell, Igor Stravinsky. Conducting Young People's Concerts: Rudolph Ganz. Soloists: Arrau, Brailowsky, Casadesus, Kapell, Levant, Malcuzynski, Regules, Riesenberg, Rubinstein, Sandor, Schnabel, Serkin, Skolovsky, Somer, Landowska, Marian Anderson, Traubel, Francescatti, Fuchs, Huberman, Kreisler, Menuhin, Milstein, Reyes, Spivakovsky, Stern, Travers, Corigliano, Rosenker, Rose, Westminster Choir. 98 subscription concerts, 6 young people's concerts. Carnegie Hall. 1 concert in Princeton, 1 in Hartford. Mgr., Arthur Judson, 113 W. 57th St., New York 19.

New York: Saidenberg Little Symphony (25). Daniel Saidenberg, conductor. Soloists: Huberman, Ralph Kirkpatrick, John Wummer, Mitchell Miller, William Kroll, Erno Balogh, Raya Garbousova. 25 concerts, extensive tour. Mgr., Bernard La Berge, 119 W. 57th St.

Potsdam: Potsdam State Symphony (75). Dr. Samuel W. Spurbeck, conductor; Nadia Boulanger, guest conductor. 5 concerts. State Teachers College Auditorium (900). Mgr., Carl Druba, 6 Hamilton St.

Forest Hills: Queens Symphonic Society, Inc. (65). Non-profit, chiefly benefit concerts. Robert Stanley, conductor. 5 soloists. 5 concerts. Forest Hills High School (1,300). S. B. Wertheim, Publicity Chairman, 69-10 Yellowstone Blvd.

Rochester: Rochester Civic Orchestra (50). Guy Fraser Harrison, conductor. 55 concerts in Rochester. Short tour. Mgr., Arthur M. See., 26 Gibbs St., Rochester 4.

Rochester: Rochester Philharmonic (82, including the 50 members of Rochester Civic Orchestra). Guest conductors: Artur Rodzinski, Dimitri Mitropoulos, Leonard Bernstein, Sir Thomas Beecham, Guy Fraser Harrison. 12 concerts in Rochester, tour of 7 weeks. Eastman Theater (3,350). Mgr., Arthur M. See, 26 Gibbs St., Rochester 4.

White Plains: Westchester Symphony (60). New conductor not yet selected to succeed the late Louis Green. Soloists to be announced. 3 concerts. Eastview Jr. High School (700). Mgr., H. F. Roemmele, 103 Robert Ave., Port Chester, N. Y.

NORTH CAROLINA

Chapel Hill: North Carolina Symphony (65). Benjamin Swalin, conductor. Soloists for children's concerts selected through auditions. Several from 7 years of age to 15 will play concertos. 30 concerts. Concerts at Camp Lejeune and cities of N. C. and Danville, Va. Mgr., Kermit Hunter, Box 111, Chapel Hill.

OHIO

Berea: Baldwin-Wallace Symphony (50). George Poinar, conductor. Soloists: Leonard Treash, Marie Snyder, Lucille Harley. 9 concerts. Mozart Festival; 3 performances of Marriage of Figaro; Bach Festival. Kulas Auditorium (800). Mgr., George Poinar, Baldwin-Wallace College, Berea.

Canton: Canton Symphony (64). Richard Oppenheim, conductor. Soloists: J. M. Sanroma, Tossy Spivakovsky, Catherine Andrews. 4 concerts. Trinken Auditorium (1,103). Mgr., Canton Symphony Assn., 315 N. Market.

Cincinnati: Cincinnati Symphony (86). Eugene Goossens, conductor; Leonard Bernstein, guest conductor. Soloists: Horowitz, Kreisler, Iturbi, Rubinstein, Serkin, Levant, Francescatti, Travers, Steber, Pinza, MacDonald, Melchior, Crooks. 20 pairs regular concerts. Music Hall (3,460). 43 concerts on tour, 7 pop concerts, 5 young people's concerts. Mgr., J. M. O'Kane, 1106 First National Bank Bldg., Cincinnati 2.

Cleveland: Cleveland Orchestra (85). Erich Leinsdorf, conductor, Vladimir Golschmann, George Szell, Rudolph Ringwall, guest conductors. Soloists: Francescatti, Bampton, Knitzer, Horowitz, Serkin, Foote, Elman, Carron, Kapell, Fuchs, Beryl Rubinstein, Menuhin. 145 concerts. 5 weeks of touring, middle west, eastern and New England States, east and southeast. Severance Hall (2,000). Mgr., Carl J. Vosburgh, 11001 Euclid Ave.

Cleveland: Cleveland Women's Orchestra (80). Hyman Schandler, conductor. 7 concerts, 1 in Severance Hall, others in various halls in Cleveland and vicinity. Mgr., Mrs. John H. Moore, 1779 E. 89th St.

Columbus: Columbus Philharmonic (85). Izler Solomon, conductor. Soloists: Mischa Mischakoff, Marie Waller, Raya Garbousova, Byron Janis, Paula Lenchner, George Hardesty. 7 concerts, 2 children's concerts. Memorial Hall (3,300). Two national broadcasts on Orchestras of the Nations series, NBC, Feb. 16 and Mar. 16. Mgr. ,Helen Helmberger, Exec. Sec., 114 E. Broad St.

Dayton: Dayton Philharmonic (50). Paul Katz, conductor. 5 soloists. 7 concerts. Memorial Hall (2,600). Mgr., Miriam Rosenthal.

Toledo: Toledo Symphony (suspended three years ago). Mgr., Marie C. Hartough, Toledo Times.

Youngstown: Youngstown Symphony (75). Conductors: Michael Ficocelli, Carmine Ficocelli. Soloists: Antoine, Posselt, Aitken, Hofmann, Peerce, East High Choir (175 voices). 6 subscription concerts, 4 pops, 2 children's concerts. Stambaugh Auditorium (2,500). Address: Youngstown Symphony Society, 815 Union Natl. Bank Bldg.

OKLAHOMA

Oklahoma City: Oklahoma Symphony (67). Victor Alessandro, conductor. Soloists: Rose Bampton, William Kapell, Alexander Kipnis, Mario Lanza, Nan Merriman, J. M. Sanroma, Albert Spalding. 25 concerts. Municipal Auditorium (6,000). Mgr., J. A. Federhen, Municipal Auditorium, Oklahoma City 2.

PENNSYLVANIA

Altoona: Altoona Civic Symphony (85). Russell Gerhart, conductor. Soloists: Sanroma, Samuel Mayes, Hilda Banks, Patricia Travers, Mary Agnes Davis. 5 concerts. Jaffa Mosque (3,500). Mgr., Martha C. Gerhart, 914-28 Ave.

Erie: Orchestra of the Erie Philharmonic Society (85). John R. Metcalf, conductor. Soloists: Mario Lanza, Hilde Somer. 4 concerts. Strong Vincent High School Auditorium (1,467). Music Week Concert, May 8, mixed chorus of 125 under Dr. Federal Lee Whittelsey. Exec. Sec.: Mrs. Carl E. Schnur, 636 Lincoln Ave.

Philadelphia: Germantown Symphony (85). Arthur Bennett Lipkin, conductor. Soloists: Edna Phillips, Samuel Mayes. 6 concerts. Germantown High School Auditorium (1,500). Visits to local military hospitals. Pres.: Edwin T. Gaither, 407 Glen Echo Road.

Philadelphia: Philadelphia Orchestra (101). Eugene Ormandy, conductor; Alexander Hilsberg, associate conductor; Pierre Monteux, Bruno Walter, Saul Caston, guest conductors. Soloists: Menuhin, Szigeti, Francescatti, Huberman, Luboshutz, Glenn, Rubinstein, Casadesus, Fleisher, Kapell, Serkin, Maynor, Kincaid, Chambers. 66 concerts, 5 week day evening concerts for youth, 5 Saturday morning concerts for children. Academy of Music (3,054). Tours: Worcester Festival, fall tour of middle west, as far as Chicago Nov. 5-12; southern tour as far as Carolinas, Feb. 11-17; spring tour of midwest and Canada, April 29-May 6. 10 concerts Carnegie Hall series, New York; 8 concerts in Washington, 6 in Baltimore, 3 in Richmond, etc. Mgr., Hari McDonald, 1910 Girard Trust Co., Bldg.

Pittsburgh: Pittsburgh Symphony Orchestra (85). Fritz Reiner, conductor; Vladimir Bakaleinikoff, associate conductor. Soloists: Kreisler, Milstein, Isaac Stern, Samuel Thaviu, Julius Schulman, Casadesus, Serkin, Malcuzynski, Kapell, Ania Dorfmann, Stefan Auber, Tourel, Djanel, Janssen, Kipnis, Rosa Canario, William Hain, Martha Lipton, Nicolai Moscona, Mendelssohn Choir of Pittsburgh. 117 concerts. Syria Mosque (3,729). Other information (including tours): 30 high school concerts; 3 children's concerts; new series of 7 Tuesday evenings, Bakaleinikoff conducting, soloists including Jeanette MacDonald, Oscar Levant, James Melton, Gladys Swarthout, Earl Wild, Patricia Travers with Lorin Maazel conducting; War Bond concert and two benefits; concerts in 27 cities in Pa., W. Va., Va., Tenn., Ala., Ga., S. C., N. C., Ohio, N. Y., Conn. Mgr., Edward Specter, 1305 Farmers Bank Bldg., Pittsburgh 22.

Lewistown: Lewistown Symphony. This orchestra has been disbanded.

Harrisburg: Harrisburg Symphony (85). George King Raudenbush, conductor. Soloists: Grace Castagnetta, Columbia Grand Opera Quartet, Maxine Stellman, Eugene Istomin, Arthur Le Blanc. 5 concerts. The Forum Auditorium (1,833). 5 out of town concerts. Afternoon concerts for young people will be resumed. Mgr., George R. Naugle, 310 Patriot-News Bldg.

Reading: Reading Symphony (80). Alexander Hilsberg, conductor. Soloists: Robert Kitain, Janzo, Muriel Kerr, Joseph Battista. 4 concerts. Rajah Theater (2,100). Mgr., Dorothy B. Rowe, 100 Douglass St. and 47 S. 6th St.

Scranton: Scranton Philharmonic (65). Dr. Frieder Weissmann, conductor. Exec. Secy.: Esther Zakel, Scranton Philharmonic, Chamber of Commerce Bldg.

York: York Symphony Orchestra, Inc. (75). Louis Vyner, conducting. Soloists: Margaret Speaks, Robert Grooters, Antoinette Francoza, Gertrude Strenbergh. 4 concerts. Wm. Penn High School Auditorium (1,700). Mgr., Roy O. McLaughlin, 506 E. Phila. St.

RHODE ISLAND

Providence: Rhode Island Philharmonic (30). Francis Madeira, conductor. 18 concerts, will make 3 tours each covering 6 principal cities in Rhode Island. Mgr., Raymond G. Williams, 31 Laurel Ave.

SOUTH CAROLINA

Charleston: Charleston Symphony (60). J. Albert Fracht, conductor. Soloists: Ruth Freeman, David Davis, third soloist to be announced; 2 local contest winners; Fred Sahlman, junior contest winner. 3 pairs concerts. Meminger Auditorium (1,013). Children of city admitted as guests to dress rehearsals. 10th season. Founder and Mgr., Maud Winthrop Gibbon, 97 Rutledge Ave.

Columbia: Southern Symphony Orchestra. Carl Bamberger, conductor. Soloists: Serkin, Kipnis and others. 6 concerts. Columbia Township Auditorium. Mgr., James Y. Perry, Columbia Music Festival.

Spartanburg: Spartanburg Symphony (45). Guy Hutchins, conductor. Soloists: to be selected. 4 concerts. Twichell Auditorium (2,000). Mgr., Dean, School of Music, Converse College.

TENNESSEE

Memphis: Memphis Symphony (80). Dr. Burnet C. Tuthill, conductor. Soloists: Alec Templeton, Marjorie Lawrence, Dougherty and Ruzicka, Donald Dickson. 10 concerts. Ellis Auditorium (2,400). 4 Sunday afternoon concerts featuring local artists; children's concert featuring contest winner age 7-13; youth's concert featuring contest winner age 14-17. Mgr., Mrs. George Clarke Houston, 769 University Blvd.

Cleveland: Bob Jones College Orchestra (40). Karl Keefer and Herbert Hoover, conductors. 6 concerts. Margaret Mack Auditorium (834). Mgr., Guyla Pearson, Bob Jones College.

Knoxville: Knoxville Symphony (45). 3 concerts. Knoxville High School Auditorium (1,250).

Nashville: Nashville Little Symphony (25). Elmo C. Hood, conductor.

TEXAS

Amarillo: Amarillo Philharmonic (70). Robert Louis Barron, conductor. Soloists: Donald Dickson, Leona Flood, Wedene Wilson Schoupe, Druke and Shaw, Rose Bampton. 5 concerts. Municipal Auditorium (2,500). Concerts at Phillips, Tex., and elsewhere. Mgr., Mrs. Howard Lynch, 1000 Western Ave.

Dallas: Dallas Symphony (85). Antal Dorati, conductor. Soloists: Rubinstein, Novotna, Kapell, Francescatti, Kipnis, Posselt, Piatigorsky, Menuhin, Tourel, Stravinsky. 50 concerts. Fair Park Auditorium (4,500). Short tours, Dallas area. One week's tour in April. Mgr., Dean Richardson, 1321 Kirby Bldg.

El Paso: El Paso Symphony (80). H. Arthur Brown, conductor. Soloists: Lauritz Melchior, Abram Chasins, Nathan Milstein, Bartlett and Robertson, Lawrence Tibbett. 9 concerts. Liberty Hall (2,934).

Houston: Houston Symphony (75). Ernst Hoffmann, conductor. Soloists: Percy Grainger, Helen Jepson, Jeanne Therrien, Zino Francescatti, Virginia Jean, Fredell Lack, Denton Choir, Wm. Kapell, Helen Traubel. 55 concerts. City Auditorium (4,000). Tours of Texas and eastern Louisiana. Mgr., Homer F. Springfield, 3410 Burlington.

San Antonio: Symphony Society of San Antonio (76). Max Reiter, conductor; Sir Thomas Beecham, guest conductor. Soloists: Menuhin, Gorin, Elman, Stern, Warren, Milanov, Kapell, Apollo Boys Choir, Bartlett and Robetson, Thebom, Dorothy Kirsten, Brailowsky. 50 concerts and 20 weekly broadcasts. Municipal Auditorium (6,000). 12 concerts on tour, throughout Texas. Special events: six chamber music concerts, grand opera festival (Carmen, Tosca, Traviata), Ballet Russe de Monte Carlo, young people's concerts, pop concerts, concerts in army camps and hospitals. Mgr., Mrs. Pauline Washer Goldsmith, 215 W. Laurel St.

Waco: Waco Symphony (90). Max Reiter, conductor. Soloists: Alec Templeton, Yehudi Menuhin, Risë Stevens. 3 concerts. Waco Hall (2,418). Mgr., Ray Novish, 510 Austin.

UTAH

Salt Lake City: Utah State Symphony (70). James Sample, conductor. Soloists: Giannini, A. Ehlers, Arrau, Gorin, San Carlo Opera. 7 pairs concerts. Kingsbury Hall (2,001). Mgr., Gail Plummer, Kingsbury Hall, Univ. of Utah.

VERMONT

Middlebury: Vermont State Symphony. Alan Carter, conductor. Concerts in Bennington, Burlington, Middlebury, Montpelier and other cities. Mgr., Alan Carter, Middlebury College.

WASHINGTON

Seattle: Seattle Symphony Orchestra, Inc. (70). Carl Bricken, conductor. Seven soloists. 8 concerts. Moore Theatre (1,600). Address: 1502 McGilvra Blvd.

Seattle Youth Symphony of the Pacific Northwest (88). Francis Aranyi, conductor. Soloists: young talents. 12-16 concerts. Moore Theatre (1,600). Mgr. and Pres., Eugene A. Mueller, 931 Republic Bldg.

WEST VIRGINIA

Charleston: Charleston Symphony (75). Antonio Modarelli, conductor. Soloists: Aldo Mancinelli, Elise B. Coney. 10 pairs concerts. Shrine Mosque (1,400). Probable additional concerts: 2 children's concerts, 2 or 3 tour concerts, 1 or 2 extra-season engagements in Charleston. Mgr.: Helen M. Thompson, 305 Chamber of Commerce Bldg.

Huntington: Huntington Symphony (55). Raymond A. Schoewe, conductor. Soloists: J. M. Sanroma, Albert Spalding, Frances Yeend. 6 concerts. City Auditorium (2,300). Sec., John A. Mortison, 312½ Eleventh St.

WISCONSIN

Kenosha: Kenosha Symphony (75). Richard Czerwonky, conductor. Soloists: Percy Grainger, Ennio Bolognini, etc. 3 concerts. Mary D. Bradford High School Auditorium (1,600). Mgr., Mrs. Ragnhild Holmquist Congdon, 5830 Sixth Ave.

La Crosse: Vocational Civic Symphony (75). Leigh Elder, conductor. Soloists: James Hogan, Virginia Hendrickson, Mae Miller. 3 concerts. Vocational School Auditorium (1,400). Summer, winter and young people's concerts. Mgr., J. B. Coleman, Vocational School, 6th and Vine Sts.

CANADA

Montreal: Les Concerts Symphoniques de Montreal (90). Conductors: Désiré Defauw, Vladimir Golschman, Bruno Walter, Fritz Busch, Antal Dorati; conductor of children's concerts: Wilfrid Pelletier, with Jean Vallerand, assistant director. Soloists: Alexander Brailowsky, Zino Francescatti, Robert Casadesus, Artur Rubinstein, Roland Leduc, Alexander Brott, Hervé Baillargeon, Gregor Piatigorsky, Rudolf Serkin, Rudolf Firkusny, Mario Berini, Nicolas Moscona, Hertha Glatz, Les Disciples de Massenet (Charles, director). 20 winter concerts, 8 summer concerts, 8 children's concerts. Plateau Hall (1,500). Mgr., Pierre Béique, 1504 Sherbrooke St. West.

Montreal: Montreal Women's Symphony (70). Ethel Stark, conductor. Soloists: Percy Grainger and others to be announced. 6 concerts. Plateau Hall (1,500). Pres., Madge E. Bowen, Suite 311, Dominion Sq. Bldg.

Saskatoon: Saskatoon Symphony (50). Arthur Collingwood, conductor. 4 concerts. The Bessborough Auditorium (600). Mgr., Joe Griffiths, Univ. of Saskatchewan.

Toronto: Toronto Philharmonic (Promenade Symphony Concerts) (136). Guest conductors (summer, 1945): Victor Kolar, Franz Allers, Franco Autori, Ettore Mazzoleni, Antal Dorati, Dr. Charles O'Neill, Valter Poole, Fritz Mahler, Frieder Weissman, Guy Fraser Harrison, Ignace Strasfogel, Sir Ernest MacMillan, Stanley Chapple, Russell Gerhart. Soloists: Kaskas, Renardy, Bampton, Svetlova and Dolinoff, Haddad, Thibault, Grainger, Dickenson, Bell Singers, Merrill, Volkoff Canadian Ballet, Hamill, Gorin, Stockton, Merriman, Kaye, Dougherty and Ruzicka, Rascher, Daum, Simpson-Lee-Mouradoff Ballet, Castagnetta, White, Hatfield, List, Glenn. 24 concerts. Univ. of Toronto Arena. Mgr., Ernest Johnson, 402 Metropolitan Bldg.

Quebec: L'Orchestre Symphonique de Quebec (70). Edwin Bélanger, conductor; Jean Vallerand, guest conductor. Soloists: Jeanne Therrien, Roland Leduc, Hervé Baillargeon, Paule Bailly, Gilles Breton, Viviane Bertolami. 13 concerts. Palais Montcalm Auditorium (1,400). Mgr., Paul Eugène Jobin, 600 St. Cyrille.

Ottawa: Ottawa Philharmonic Orchestra (75). Allard de Ridder, conductor. Soloists: Conrad Thibault, Miliza Korjus, Jan Peerce, Alec Templeton, Gyorgy Sandor, Isaac Stern, Eugene Kash. 4 winter concerts. Capitol Theatre (2,550). 9 summer concerts. Auditorium (6,300). Mgr., Robert B. Rocque, 117 Henderson Ave.

Toronto: Toronto Symphony (83). Sir Ernest MacMillan, conductor; Ettore Mazzoleni, associate conductor; Hans Kindler, Fabien Sevitzky, Arthur Fiedler, Samuel Hersenhoren, Ethel Stark, guest conductors. Soloists (subscription concerts): Firkusny, Kander, Arrau, Spivakovsky, Rubinstein, Kaskas, Huntly, Francescatti, Brailowsky (pop concerts): Claire Gagnier, Lucielle Browning, Mary Syme, Albert Steinberg, Percy Grainger, Muriel Kilby, Maria Kurenko, Bell Singers, Mary Munn, Biruta Ramoska, George Haddad, Pearl Palmason, Evelyn Gould, Clifford Pools, Paul Scherman, Frances James. 58 concerts (inc. subscription, pop, student, special and out of town concerts). Massey Hall (2,782). 43 one-hour coast-to-coast CBC broadcasts. The orchestra recently made a film for the National Film Board. Mgr., J. W. Elton, Massey Hall, 178 Victoria St.

LATIN-AMERICA

ARGENTINA

Buenos Aires: Orquesta Sinfónica. Under general management of the Colon Theater's General Director. Guest conductors.

Buenos Aires: Asociación Filarmónica de Buenos Aires. Juan José Castro, conductor. Pres., Magdalena Bengolea de Sanchez Elia.

Buenos Aires: Asociación del Profesorado Orquestal. Address: Sarmiento 1676.

Buenos Aires: Orquesta Filármonica. Guest conductors.

Córdoba: Orquesta Sinfónica. Teodoro Fuchs, conductor.

(Continued on page 50)

LATIN AMERICA: Brazil's Music Goes On In Spite of Revolution

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Despite the recent political events, concerts went on as usual.

Speaking at Everett Helm's concert in the American Embassy, Adolf Berle, Jr., U. S. Ambassador, emphasized the important place which music has in cultural relations, promoting a friendly interest, mutual respect and better understanding between individuals and nations.

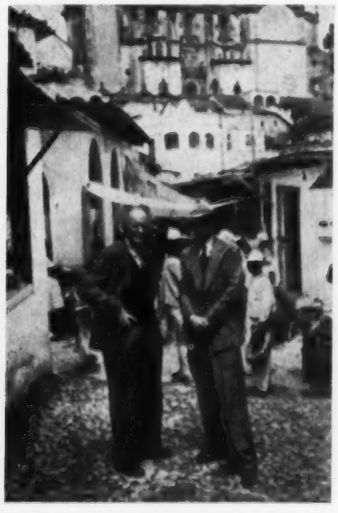
The program opened with Helm's Trio for violin, cello and piano, played by Oscar Borgeth, violinist, Iberê Gomes Grosso, cellist, and the author at the piano. Other works included in the program were the slow movement of the Second String Quartet, played by the Borgeth String Quartet, the Comentaries on Three Spirituals, for violin and piano, performed by Oscar Borgeth and Helm, and the First String Quartet, played by the Borgeth Quartet. Some of the works are inspired by American native tunes, and although showing a modern texture, never lose their deep emotional feeling, as one may observe in the Spirituals and particularly in the slow movement of the Second Quartet, which is of great beauty.

All the scores performed were most enjoyable, and the audience warmly applauded composer and instrumentalists.

Some of the works heard on that evening were included in Mr. Helm's concert at the National School of Music, when there was also heard his Sonata for viola and piano. This work is distinctly original in thematic material, and although speaking the tonal language of the moment, develops an emotional atmosphere. It had a very pleasant reading by Francisco Corujo, violist, and Mr. Helm at the piano. Helm, who is collecting material for his book on Brazilian music, also gave an interesting cycle of lectures at the Instituto Brasil-Estados Unidos, illustrated by piano and recorded music.

Revival of Municipal Theater Corps de Ballet

With an outstanding success, the Municipal Theater Ballet, reorganized under the direction of Igor Schwezoff, opened a four-week season. New dances joined the usual cast, some of them from New York, others from Buenos Aires and Sao Paulo. New costumes and scenery were designed, several works were reorchestrated, new choreography worked out. The result was artistically superb, and financially a complete sell-out for every performance.



JAN AND MISCHEL CHERNIAVSKY in Mexico City, where the pianist and cellist recently appeared in concerts.

The first evening opened with the ballet Les Sylphides, in Fokine's choreography. Julia Horwath and Nathaniel Stoudenmire displayed a flawless technique in their pas de deux and gave brilliant and admirably balanced Mazurkas. Berta Rosanova distinguished herself in the waltz, and the young Tamara Capeller danced the Prélude with exquisite lightness and precision.

Beethoven's Moonlight Sonata followed. Schwezoff, besides his skillful direction, proved his gifts as a dramatic dancer and together with his partner, Edith Pudelko, won the most enthusiastic applause from the large audience. Juliana Ianakieva gave a spirited interpretation of her part and the others in the cast succeeded very well in choreography including many *fouettés*. Beautiful scenery and costumes designed by Enrico Bianco added much to the success of the performance. Beethoven's music was orchestrated by Francisco Mignone. Schwezoff's ballet First Dancing Party, with music by Joseph Lanner, arranged for orchestra by Mignone, closed the program in a lively and entertaining performance.

On the following evenings there were presented the ballets Swan Lake, Concerto Dansante, Tannhäuser Bacchanale, the Red Poppy, Contes du Bouffon, Drame Bourgeois, and Eternal Struggle.

All the performances in the season were given both in evening and afternoon subscription before packed houses. The series closed with a program including the Brazilian ballets Felicidade (Happiness) by Alberto Lazzoli and Congada by Francisco Mignone, danced by the cast with intelligence and distinction, and greatly applauded by the usual large audience. The Municipal corps de ballet was later invited to perform in Montevideo and Buenos Aires.

The Brazilian composer and conductor Camargo Guarnieri, in his *tournée* in Chile, Buenos Aires and Montevideo, won a great success with the performance of his works for chamber music, symphonic orchestra, piano, and songs. Guarnieri had the collaboration of the singer Christina Maristany and the pianist, Lidia Simoes.

AMERICAN COMPOSER IN RIO.
(Right to left) Adolf Berle Jr., U. S. Ambassador to Brazil; Ceiçao de Barros Barreto, Mrs. Berle, William Urai, Mrs. Helm, and Everett Helm, North American composer, whose works were presented in a special concert at the American Embassy in Rio de Janeiro.

•

House Bill Hits Radio Ban

A bill aimed at preventing restriction of broadcasting by any person or organization or levying of tribute for broadcasting mechanically transcribed programs was introduced in the House of Representatives on Nov. 19 by Repr. Clarence F. Lea (D.—Calif.).

U. S. Removes Inter-American Fellowship Ban

The Department of State is withdrawing its suspension of official fellowships, travel and maintenance grants to students from the United States for study in the other American republics. The ban dated from Dec. 28, 1942, through the war years. Inquiries regarding application forms for programs under the Convention for the Promotion of Inter-American Cultural Relations should be addressed to the United States Office of Education, Washington 25, D. C.

COLON OPERA GIVES OBERON AND WAGNER

By JORGE M. WHITE

BUENOS AIRES.—Under the masterful direction of Fritz Busch the Colon revival of Weber's Oberon, not heard here since 1914, achieved a big success. In spite of its incoherent libretto the Weber work has many beautiful passages. Besides the popular overture, the entire third act, with Rezia's great scene, is a valuable example of the traditional German romantic opera.

The current performance attained a high level and called for all the elements that the Colon can generously provide: fantastic scenic display, large ballet contribution and a generally consistent group of singers. The taxing role of Rezia, ranging from the dramatic soprano to coloratura altitudes, was superbly sung and acted by Delia Rigal. The cast further included Humberto di Toto (Oberon), Antonia Vela (Sir Huon), Norma Palmieri (Puck), Zaira Negroni (Fatima), Renato Cesari, etc.

The Winter Season closed with a Wagner Festival also conducted by Fritz Busch. The program listed several excerpts from the Ring Cycle offered in concert form. The prelude, first scene and finale of Das Rheingold brilliantly launched the evening. The vocal soloists, Amanda Cetera, Clara Oyuela, Norma Palmieri and Angel Mattiello, displayed accurate voices, flawless German and a keen dramatic understanding. A notable execution of the Ride of the Valkyries lifted the following offering to a stirring climax with Maria de Benedictis, Margaret Kenny, Tota de Igarzabal, Mary Cherry, Mafalda Rinaldi and Emma Brizzio joining the ladies already mentioned. The Siegfried's Forest music and the Prelude, complete Norn Scene, Siegfried's Journey on the Rhine and the closing scene from Götterdämmerung were distinct achievements. Of the vocal soloists, Tota de Igarzabal's rich mezzo-soprano tones have never exhibited greater dramatic fervor.

Spring Season Opens

The Spring Season featured a performance of Pagliacci under the baton of Bruno Mari, with Antonio Vela as a warm-toned Canio. Carlos Guichandut displayed rich top notes in the Prologue as Tonio. Amanda Cetera was highly commendable as Nedda, and Renato Cesari sang with distinction the Silvio.

Johann Strauss' melodious Gypsy Baron had a lively presentation under the direction of Juan Emilio Martini, with Josef Gielen as *régisseur*. Of the interpreters, Clara Oyuela (Arsena) and Mario de Benadictis (Saffi) sowed excellent vocal material and musical quality and were far more in the picture than the men.

Dance and Recital Events

In the dance field, Clotilde and Alexander Sakarhof appeared with the Colon Orchestra conducted by Edoardo Guarnieri. Their world known art needs no new laudation.

The Colon Ballet Corps offered for the first time: Classic Symphony (Prokofieff), Le Jongleur, with music by Bach, and Operetta, with music by Franz Lehar, and choreographies by Mercedes Quintana, and a new presentation of La Peri by Dukas, with choreography by Louis Le Bercher.

The noted Brazilian soprano, Cristina Maristany, appeared with great success at the Casa del Teatro. Her highly interesting program opened with two Pergolesi excerpts and the scene and rondo from the opera Billet de loterie by Nicolo Isouard (1775-1818) followed by several scores by Fauré and Ravel in which her rare vocal endowment and interpretative versatility were displayed in generous measure.

Mary Cherry, Anglo-Argentine soprano, pupil of the Colon School of Opera, scored a personal triumph at the Colon when appearing in a joint program with the Mozart Chamber ensemble.

"Met" Opening

(*Continued from page 7*)

best voice. In the Prayer of the first act his lower and high register did not sound to best advantage. Hugh Thompson as the King's Herald revealed good voice and understanding of this difficult part.

The stage direction of Wallerstein deserves also to be mentioned thankfully. The big procession in the second act was very well designed in its movements and impressive splendor. An appreciative audience called singers and all the other participants of the performance over and over again in front of the curtain.

For the first time the opening night in its entirety—the opera itself, the activities both backstage and in the lobby—was broadcast under the sponsorship of the Texas Company over the network of the American Broadcasting Company.

RADIO, TELEVISION:

By William Taylor, *Radio Editor*

THE NBC ORCHESTRA,
now known as the General Motors Symphony of the Air, with Dr. Frank Black conducting.

Career of the NBC Symphony A Musical High Spot in Radio

There is one achievement that stands out brilliantly in radio (progressive achievements are always in the top drawer in this industry), and it may be marked down to the everlasting credit of the National Broadcasting Company. This is their significant contribution to radio audiences of the very best in music during the past eight years through the medium of the NBC Symphony Orchestra, which today is famous as the General Motors Symphony of the Air (WEAF, Sunday, 5:00 to 6:00 P.M., EST). Not only has this series brought the finest musical classics for dial-turners to enjoy; it has also presented the very best vocal and instrumental soloists available as guest artists. The programs have definitely been a potent force of broad scope in educating radio audiences to understand and appreciate the greatest of music literature.

The original inspiration was a plan to create the first full-time symphony orchestra especially for radio audiences, an ambitious trail-blazing idea in 1937, particularly since the noted maestro, Arturo Toscanini, was to be the keystone around which the organization was built. To bring the plan to fruition, David Sarnoff, president of the Radio Corporation of America and chairman of the board of NBC, commissioned Samuel Chotzinoff, at that time music critic of the New York Post (now manager of NBC's Music Division), to go to Italy and endeavor to obtain Toscanini's conducting

ARTURO TOSCANINI,
for whom the NBC Symphony was created.

genius for millions of radio listeners. It was not such a difficult job as was anticipated. Toscanini accepted and he made his debut on a superb new radio series that was launched on Christmas night in 1937.

•

Before the scheduled advent of the season's series that was to be directed by Toscanini, the Symphony went on the air on Nov. 13, 1937, when the first of a weekly series of full-length symphony concerts was presented. The orchestra was formed of the finest players that could be assembled, both from Europe and America. It excited not only the enthusiasm of the nation-wide radio audiences of the NBC network; the initial performance sent New York's critical corps back to their desks to write columns of merited praise.

Pierre Monteux and Dr. Artur Rodzinski had the distinction of conducting the first six broadcasts, before Toscanini's debut. And since the orchestra's inception, the podium celebrities have included, among many others, Bruno Walter, Désiré Defauw, George Szell, Erich Leinsdorf, Sir Adrian Boult, William Steinberg, Dmitri Mitropoulos, and Malcolm Sargent. Leopold Stokowski conducted during the 1941-42 season, and was co-conductor in 1942-43. It is interesting to note that Toscanini has conducted in all the seasons since his debut in 1937 and, although he took a sabbatical from broadcasting in 1941-42, he even returned that year for the special Treasury Department programs, thus keeping his appearances an unbroken sequence. Dr. Frank Black has been identified with the program, particularly with the Summer series, which he has conducted since 1943, but he frequently handled the baton before that time.

•

The NBC network maintained the Symphony as a sustaining program—and you can well imagine at what an expenditure—until 1943. Then Alfred P. Sloane, Jr., chairman of the General Motors Corporation, and Niles Trammel, president of NBC, announced that the Sunday broadcasts under the direction of Toscanini, Stokowski and Dr. Frank Black would be sponsored by the first-named company and the program would be known thereafter as the General Motors Symphony of the Air. The first broadcast under the GM banner was on August 1, 1943.

"It may be significant to refer here to the contribution which NBC has made to music," said Ernest La Prade, program manager of NBC, "through the founding of its permanent symphony orchestra and the engagement of Arturo Toscanini to conduct it. That contribution made possible another innovation of far-reaching significance, which calls for comment.

"When Toscanini and the NBC Symphony Orchestra went to South America in the summer of 1940, they were serving not only music but the cause of human amity. Knowing the eloquence of Toscanini in the international language, one needs little assurance of the success of his mission."

•

ABC Broadcasts The Metropolitan's Opening

A real innovation this fall was the fact that, for the first time, radio audiences were able to tune in on the colorful opening night's performance of the Metropolitan Opera, broadcast in its entirety from 8 P.M. until midnight on Nov. 26 over the coast-to-coast network of the American Broadcasting Company and station WJZ. The regular programs usually air-waved during this period were cancelled for the event.

Arrangements for the inaugural broadcast of Lohengrin, preceding by four days the opening of the regular Saturday afternoon "Met" radio series on Dec. 1, were made by Mark Woods, president of ABC; W. S. S. Rodgers, chairman of the Texas Company, which has sponsored the program for five years; George A. Sloane, president, and Edward Johnson, general manager of the Metropolitan Opera Association.

In addition to the opera performance, the year's precedent-making broadcast included much more than a dissertation on the musical significance of the occurrence itself. Ace announcers of ABC brought a vivid, animated picture of the scene to home listeners. Air-waved from the "Met" lobby was a description of the arrival of the socially and musically prominent, as well as an account of the latest in fashions and jewels with which the feminine contingent was adorned. After the first intermission, there was a graphic picture of the scene in Sherry's supper room, where those of the audience who could crowd themselves up to the huge bar and secure seats at the tables gathered to discuss the performance. A "mike" was also stationed in the lobby to interview members of the Opera Standees Club, which has its own organization and publication. By this means, the listening audience learned something of the reaction of celebrated personages, as well as those of the people who stand in line for each performance awaiting the opening of the doors and "general admission."

•

During the second intermission, General Manager Edward Johnson of the Metropolitan, members of the cast and chorus, described the hustle and bustle attendant upon a first night of the opera; how the scenery was swung into place; how the lighting was handled, and the costumes worn by the artists and the chorus.

While the opera was in progress, Milton J. Cross, music specialist of ABC, introduced each act, telling the story, and relating some of the interesting events about the Metropolitan, which he has garnered in his years of officiating at the opera broadcasts.

During its long history the company has "reserved" the glitter and drama of its opening night for New York's visible audience, a substantial part of which is represented by seasonal subscribers. At each opening hundreds have crowded the entrances of the famous edifice to watch the gala appearance of the inaugural night crowd. So it was indeed a history-making departure in radio when dial-turners all over the country had the opportunity of hearing in the production of Lohengrin the debut of Torsten Ralf, the noted Swedish tenor, and a cast comprising Helen Traubel, Kerstin Thorborg, Herbert Janssen, Norman Cordon and Hugh Thompson, with Dr. Fritz Busch directing the performance and making his first appearance as a Metropolitan conductor.

•

RADIO NOTEBOOK

. . . . LANNY ROSS until recently an Army major stationed in the Pacific launched post-war career via CBS, Kostelanetz's program Nov. 1. After broadcast entertained press at New York's "21." . . . ARTHUR LE BLANC, Canadian violinist, guest on WQXR's Treasury of Music program, Nov. 12, 14 and 16, performing superbly. . . . Oldest living soloist of BOSTON SYMPHONY, making appearance in 1890, MME. CLEMENTINE DE VERE SAPIO was guest of ensemble Nov. 17 on first of 5 New York airings via ABC from Hunter College. Broadcast also marked the radio premiere of Prokofieff's Fifth Symphony. Incidentally, BOSTON SYMPHONY first major orchestra heard by mass radio audiences in 1926. . . . New NBC program NATIONAL HOUR dealing with national reconversion problems replaced ARMY HOUR show active through the war on Nov. 18. . . . JUSSI BJOERLING, Swedish tenor, made first radio appearance in U. S. in 4 years on NBC's Voice of Firestone. Laurels to him for beautiful singing. . . . GALLI-CAMPI guest on CBS Viva America program Nov. 23.

MAURICE GORHAM has been named director of BBC's Television Service. With the new appointment, he becomes BBC's first television head since the suspension of these operations in September, 1939, because of the war.

THE HOUR OF CHARM
ALL GIRL ORCHESTRA and CHORAL SINGERS
under direction of Phil Spitalny
Sundays, NBC, 10:00 to 10:30 P.M., EWT

JEAN TENNYSON
SOPRANO
heard in GREAT MOMENTS IN MUSIC
Wednesday Evenings, CBS, 10 P.M., EST

MARCELLE DENYA
SOPRANO — Concert, Opera, Radio
410 Park Avenue, New York 22, N. Y.
Baldwin Piano Victor Records

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

Norman Söreng WRIGHT
. . . COMPOSER . . .
"Soldier, What Did You See"
(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

TO insure your staying "on top," or getting there, your top note should be sustained by well-planned and executed publicity.

BECAUSE I am handling only a limited, non-competing, top-flight clientele, and can render personal service to one or two more accounts, a call to CI 5-8138, and a subsequent appointment, might be mutually interesting.

★

FRANK MARCUS
Press & Public Relations
1674 B'way (at 52nd St.)
New York 19, N. Y.

NEWS AND REVIEWS

of the Studios

"So You Think You Know Music?" Is High-Spirited Quiz Show

Everybody likes to be entertained, but it is seldom that entertainment can be combined with the opportunity of absorbing some worthwhile knowledge, so subtly administered that it is acquired painlessly before you know it. This new and stimulating angle is to be found on WOR-Mutual's new quiz show series, So You Think You Know Music? (Friday, 10:00 to 10:30 P.M., EST).

The purpose of the program is to match concert and opera stars against equally famous actors and comedians so they can rub I. Q.'s on musical matters ranging from Sonatas to Sinatra, besides competing for the best score and valuable musical prizes. After the celebrities are practically breathless, Ted Cott, the young master of ceremonies and originator of the program, takes his roving "mike" into the studio audience to award prizes of record albums, books, and music boxes, etc., to those who can prove they "know music" by coming up with the right answers. The contest is four-square, unrehearsed, and the best memory wins.

•

So You Think You Know Music? made its debut this season via Mutual on Oct. 19 with such talented guest contestants as Leonard Bernstein, composer-conductor; Paula Lawrence, comedienne; Vaughn Monroe, band-leader and vocal-

PAUL PARAY, guest leader of the Boston Symphony Orchestra on Nov. 24 and Dec. 1, in concerts broadcast over the ABC network (9.30 EST).

ist, and Vernon Duke, composer of hit tunes as well as more serious compositions under his real name, Vladimer Dukelsky. Bernstein walked off with the prize! In subsequent broadcasts among guest personalities heard were: Sigmund Spaeth, author of many books on music; Earle Lewis, assistant general manager of the Metropolitan Opera Association; Igor Gorin, baritone songster; Anton Dolin, British-born star of the Ballet Theatre; Duke Ellington, composer-conductor; William Primrose, violist; Annamary Dickey, "Met" Opera star. These names will convey some idea of why an exciting battle of wits always ensues, when such diversified talent is brought together.

The idea for this original program really started with Ted Cott, who is considered something of a paradox because he is one of radio's leading popularizers of the musical classics but, believe it or not, maintains that he can't read a note of music! And more surprising, although he never was graduated from college, he is a member of the faculty of the College of the City of New York, where he lectures on radio.

The fact remains that for a young man who is not a musician, Ted has earned for himself an amazing reputation as an authority on music. Not only did he conduct the CIAA music appreciation program For Those Who Love Music, but he wrote the currently best-selling Victor Book of Musical Fun, and has been master of ceremonies for radio programs such as Sounding Board, and Kostelanetz. He free-lanced in writing, directing, narrating and developing new programs until 1943, when he took the post of program director for New York's radio station WNEW, where he is still active.

•

The birth of the general idea for a musical quiz show came about in a fantastic way, chiefly because Ted was able to think fast in an emergency. He had hied himself to New York City from his home town in upper New York state at the age of 16, and straightway landed a job with New York's Municipal Radio Station WNYC. At the ripe age of 20 he had become chief announcer and dramatic director.

In 1937, on one rainy Fourth of July, to his consternation, there was a time slot at loose ends because someone forgot to show up! So Ted, in this desperate predicament, remembered he had a book called Questions and Answers, with a part devoted to music. Came an inspiration: he promptly decided to have a music quiz, regardless of the fact that he knew literally nothing about the tonal art. (That was in the days before quiz programs had really started.) He called in the engineer, the receptionist, a sound effects man and an actor. The engineer won the contest. The next day the station had about 100 telephone calls and a mailbag full of answers. It is a moot question whether Cott or WNYC was the most surprised at the new program which clicked so unquestionably with dial-turners.

The Quiz program, after a long stay with WNYC, was air-waved by CBS in 1939 and put on as a summer replacement when big time shows were off the the air. When September came it was dropped, but was put back on the air pronto, after the network had dug through 180,000 letters of protest from dial-turners.

Here it remained for two years, and after a lapse, it was resumed for two and a half years more. And now, developed and streamlined, So You Think You Know Music? has not only settled down via WOR-Mutual as a highly entertaining radio show, but it has been turned into a series of film shorts by Columbia Pictures and is being released on records by Musicraft. Not a bad job at all for the young man from Poughkeepsie who came to New York to seek his fortune in radio!

PREMIERE BROADCAST OF WOR-MUTUAL'S MUSICAL QUIZ SHOW, "SO YOU THINK YOU KNOW MUSIC?"

Standing is versatile Ted Cott, the emcee and originator of the series. Seated (left to right) Vaughn Monroe, Paula Lawrence, Leonard Bernstein, and Vernon Duke.

Intermission Features for Opera Season Via WJZ

For the sixth consecutive season the Saturday matinee broadcasts of the Metropolitan Opera went on the air Dec. 1 via the network of the American Broadcasting Company with Mozart's The Magic Flute (WJZ, 2:00 to 5:00 P.M., EST). The entire season of the opera broadcasts is, as usual, to be beamed direct from the stage of the famous home of opera.

The Opera News of the Air is a new intermission feature this year and is not only different but a delightful music appreciation program presented in cooperation with the Metropolitan Opera Guild. Boris Goldovsky, head of the opera department of the New England Conservatory of Music and one of the outstanding authorities on opera, is the master of ceremonies for the series, with noted guests each week from the field of opera.

The Opera Quiz, which has proved one of the most popular intermission programs, will be continued with Olin Downes as Quiz Master, Dr. Sigmund Spaeth and Robert Bagar will be regular guests, with a board of experts from the various fields of music participating. Their extemporaneous answers to a variety of questions sent in each week by listeners has long been a feature of each week's broadcast from the "Met."

When the third intermission occurs, the Opera Round Table will be presented. Critics, artists and musical personalities will take part in this. The plan is to have an informal and enlightening discussion on the following week's opera or some similar interesting subject connected with the Metropolitan.

"Bringing opera to millions of listeners each week may be a primary purpose," stated one of the sponsoring company's representatives, "but of equal importance are the intermission features. These have always been informative and instructive. To our microphones have been brought personalities of world-wide note, men and women whose appearance on a lecture platform or in an auditorium would have attracted throngs. Yet their comments, both during the war and in the early days of peace, were available to listeners to the Metropolitan Opera. Worldwide problems, the aims of the nations, these and similar subjects, important to everyone no matter where he lives, were discussed for the information and guidance of listeners.

"Under the plan this year, we shall devote the entire presentation to music. The listening audience will hear not only the best in opera, but discussions of matters of interest in music.

ALFREDO

ANTONINI

CONDUCTOR OF

THE TREASURE HOUR OF SONG on WOR

THE COLUMBIA CONCERT ORCHESTRA on CBS

THE VIVA AMERICA PROGRAM on CBS

THE COLUMBIA PAN-AMERICAN ORCHESTRA

10 broadcasts a week shortwaved to all the Americas on CBS

Recording artist for COLUMBIA MASTERWORKS RECORDS

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Inc.

113 West 57th Street, New York 19, N. Y.

Photo by J. Abresch, N. Y.

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

TWO STUDIES OF IVA KITCHELL,

the dance humorist, who gave concerts recently at the New York Times Hall and the Brooklyn Academy of Music.

During the course of this season many ballets have been presented, some old, some new, some good, some bad. All had one thing in common, however—a musical score. Some were old, some new, some. . . . Ballet at its best is a fusion of three arts, and music should play an equal role with movement and art—but ballet is not always at its best. Musically speaking, ballet scores, ranging as they do from Stravinsky to Minkus, go from some unexplored region below absolute zero to genius.

Sometimes we get a Petrouchka, a Swan Lake, or a similar great combination of dance and music, but it is seldom that such a synthesis is achieved. Indeed, many of the older choreographers and a good number of modern ones honestly think it unnecessary. In ballet the main practical emphasis is on the choreography, whatever the ideal may be, and while there is no case on record of a brilliant score holding a ballet on the stage, many ballets remain in the repertoire despite dismal accompaniments. Of course, in the former case, the score wanders off into the symphonic repertoire, turns up its nose and refuses any longer to associate with its poor relation.

Of the ballets with original scores recently done in New York (which cuts out all of the music adapted for the dance, and hence a sizable number of ballets) one noticed composers ranging from Pugni to Morton Gould. Cesare Pugni, the encyclopedia tells us, was born in 1805, died in 1870; comp. several succ. ballets, and in 1851 was app. comp. of ballets at the Imp. Th., Petrograd. His music for Pas de Quatre is awful; so awful that it actually is wistful and reminiscent of a happier day when mass production was unknown except among hack musicians.

Leon Minkus, the composer of Pas de Deux, a court musician and contemporary of Tchaikovsky, is similar in style to Pugni, only somewhat worse. He hasn't even got the saving grace of echoing a forgotten period. But for really bad music our attention inevitably turns to the second act of Giselle, where Adolphe Adam (1803-1856) accomplished the not inconsiderable feat of musically painting a spooky graveyard with four-bar sections suited for Rip Van Winkle in his sleepier moments.

Other Highlights

On the other hand there is also great music. Tchaikovsky's Swan Lake, seen in its ballet setting, achieves dignity and meaning. So do Princess Aurora and even Nutcracker. Many concert-goers fail to realize that his ballet scores are functional, and what sounds trite played by an orchestra may assume charm in its correct setting. When we turn to the Stravinsky scores, the height is reached, of course.

Among the contemporary excursions into ballet music there seems to be not a little misunderstanding. Old hands like Aaron Copland and Morton Gould realize that ballet music must: 1. rhythmically complement the action on the stage; 2. emotionally complement the action on the stage; and 3. be good music, if possible. The first two points are by far the more important. Copland's Rodeo, Gould's Interplay, and Bernstein's Fancy Free more or less fill all three. So does Schuman's music to Undertow.

Other composers, especially the very young ones, grimly set out to conquer. They, by golly, will write a masterpiece, and what is this thing called ballet anyway? Thus they furiously set about accomplishing Point 3 above, the most unimportant as far as ballet is concerned, letting the other two shift for themselves much in the manner of a woman admiring herself in the mirror while her two babies are yowling for whatever it is that babies yowl for.

It may be symptomatic of our civilization that everyone wants to do big things. Many of us, in reaction, are beginning to erect a defence mechanism against musical and balletic gargantuanism. There are tendencies to lose sight of artistic essentials and consider the parts more important than the whole. What we need are fewer costumes and more dancing; fewer instruments and more music.

Iva Kitchell in Recital

Iva Kitchell may be billed as a dance humorist, which she is, but don't think for a minute that she hasn't a ballet technique that many fine dancers would be glad to have. In her Times Hall recital on Nov. 18 she accomplished some technical feats that many in the capacity audience, engrossed in her satire, completely missed.

Her program was not entirely new. Several of the dances had been seen in her previous recital, but the audience greeted them like the old friends they were. In order, the works were Scamp (Reger), The Diligent Char (Friedman-Gartner), Oriental Dance by an Occidental Girl (Strickland), Salesman (Fuchs), The Gentleman Friend (Brown), Mineral, Vegetable and Animal (Wilda), Chorus Girl (Popular), Two Horrid Dances: The Toothache (Wilckins) and The Quarrel (Bartok), Something Classic: Scarf Dance (Beethoven) and Garland Dance (Schubert), Masie at the "Moovies" (arr. Harvey Brown) and Ze Ballet (Ponchielli). In the latter she was assisted by the Imperial Invisible Ballet. Also danced was the unaccompanied Non-Objective, Miss Kitchell's fine take-off on modern dance. Harvey Brown was at the piano except for one dance, where Béla Wilda, the composer of the music, took over.

Miss Kitchell's humor is direct, not always good-natured, and with a keen satiric outlook. Her viewpoints toward modern dance and classic ballet are too searching to be merely funny. Like all caricaturists she seizes upon prominent features and emphasizes them to the point of absurdity. And like all good caricaturists she is pretty good at the legitimate stuff. In Ze Ballet her toe technique, for example, was admirable, and a series of fouttès raised many an appreciative eye.

Thus, her real vein is satirical. She can be very funny, as in Maisie at the "Moovies," while the Two Horrid Dances, which did not come off wholly successfully, were merely "cute." Non-Objective, on the other hand, pulls no punches, and even her parody of home town dancing girls (Garland and Scarf Dance) was more than merely funny, as anyone who has witnessed those dreadful affairs will testify. Mineral, Vegetable and Animal, which dabbles in surrealism, is a more serious attempt than most of the others.

National Orchestral Assn. Gives Ballet

An innovation called "Adventure in Ballet" was presented on Nov. 5 at Carnegie Hall by the National Orchestral Association, conducted by Leon Barzin, and the School of American Ballet. The latter has Lincoln Kirstein as director and George Balanchine as chairman of the faculty. For the occasion, the orchestra was spread below and in front of the stage, haphazardly spreading from 56th to 57th Street.

It may have been an optical illusion, but the School of American Ballet seems to number a few thousand youngsters, all of whom were on the stage at one time or another. Youngsters or not, some of the dancing was satisfactory, if over-ambitious. The dancing part of the program consisted of Mozart's Sinfonia Concertante choreographed by Balanchine, Tchaikovsky's rarely played Characteristic Suite No. 2, Op. 53, with choreography by Bollender, and Stravinsky's Viola Elegy and Circus Polka, both by Balanchine. Frank Moncion was the guest artist in the Tchaikovsky work; everything else was done by the students. Balanchine deserves much credit for his initiative and the pains he must have taken preparing the program, which may have been an experiment, but one in the right direction.

La Meri Premiere

La Meri continued her heavy schedule with a solo premiere on Nov. 13 and 14 at the Ethnologic Dance Center. Her latest creation was an original interpretation of the Strauss Salome's Dance with an elaborate setting and a costume by Carlos Diego, with lights and sound by Averardo Bertocchi. This was obviously something Mme. La Meri has had in mind for a long time and her conception is quite individual. She does not employ the Hindu gesture language for expression in the strict sense nor is her movement entirely Western. Other works were the Swan Lake and Polynesia with Cathalene. The dance was repeated on Nov. 20 coupled with a new work, Italy Long Ago, described as a danced story with choreography by Renato Magni. Dvora Lapson gave her second Sunday evening program of Jewish dance repertory on Nov. 18 at the Center.

Dance News

After Thanksgiving the Foxhole Ballet started on a cross-country tour of 88 concerts under the direction of Columbia Concerts. The group is headed by Grant Mouradoff who is assisted by Sonia Woicikowska, Tatiana Semenova, Virginia Richardson and Betty Burge. . . . Blanche Evan presented a recital at the Master Institute on Nov. 25. . . . Teresita and Emilio Osta, dancer and pianist, are touring from coast-to-coast this season. . . . Bruce Humphries, Inc., have issued a decorative Ballet Chart, called de Medici to Markova. . . .

Martha Graham-Hurok negotiations are now complete and elaborate production and touring plans have been promised. The schedule includes a season in New York, probably during January. . . . There will be a Gala Caribbean Festival with Belle Rosette and Company at the Park Palace on Dec. 9.

•

American Legion Orchestras Planned in Illinois

CHICAGO.—An American Legion Symphony Orchestra and a Woman's Orchestra, both to be made up of musicians who served in the armed forces of World Wars I and II, are planned by Commander J. McMackin of the Legion, Department of Illinois. Every town and village in Illinois will be canvassed for talent. The advisory board includes Henry Weber, director of the Chicago Philharmonic; George A. Kuyper, manager of the Chicago Symphony; Rudolph Ganz, president of the Chicago Music College; Armin Hand, conductor of the Chicago Board of Trade Legion Band; C. J. Bulliet, music critic of the Chicago Daily News; Remi Gassmann, music critic of the Chicago Daily Times and lecturer and director of the composers concerts and seminar, University of Chicago; Felix Borowski, music critic of the Chicago Sun, and Sergei Tarnowsky, professor of music at De Paul University.

IVA KITCHELL
THE DANCE HUMORIST
Mgt.: Harold R. Peat, Inc. 2 W. 45th St., New York 19

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

SIMONE MICHELLE
SOLO DANCE RECITALS
Suite 701, 119 West 57th St., New York City

Alberto TORRES
Per. Rep. George Stangl, 61 W. 55th St., N.Y.C.
CONCERT DANCER — CHOREOGRAPHER
Modern - Classic - Spanish

La Meri and COMPANY
Available for Concert
ETHNOLOGIC DANCE CENTER
110 East 59th St., New York 22
Study the dances of India Spain The Orient Latin America

WASANTHA WANA SINGH
INDIA SCHOOL OF MUSIC
132 West 95th Street, New York 25, N. Y.

ARTHUR MAHONEY and THALIA MARA
CHOREOGRAPHY CONCERTS
SCHOOL OF DANCE ARTS 819 CARNEGIE HALL, N.Y.C.

MIA SLAVENSKA
Personal Representative:
Charlotte Parker, 2 West 46th St., New York 19, N. Y.

ROZZINO
Flamenco Dancer
Personal Representative: EDMOND KOWALEWSKI
15 East 59th Street, New York 22, N. Y.

BALLET THEATRE
Company of 125 with Symphony Orchestra
Exclusive Mgt.: HUROK ATTRACTIONS, INC
711 Fifth Avenue, New York City

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street • New York 19, N. Y.

A.S.C.A.P. does not license concert and recital artists!

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS in the correspondence below reaffirms its traditional stand regarding payment of the performing fee.

...No regard for the performer or his public!

COPY

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of Columbia Concerts, Inc. . 113 West 57th Street New York
Circle 7-4900 . Cable "COLOCONCERT"

Mr. [redacted]
New York, N. Y.

Dear Mr. [redacted]

The American Society of Composers, Authors and Publishers has notified local concert managers that it intends to collect license fees with respect to all concerts and recitals in the course of which any of the compositions controlled by that organization are performed.

A substantial number of local managers have communicated with us informing us that they intend to hold the artists liable for any fees, damages or other charges which may result, in the event that the artists perform compositions controlled by ASCAP. A number of these managers have requested us to forward to the artists their demand that the artists should refrain from the use of any copyrighted music in any concert given for them, unless the artist has previously obtained the consent of the copyright owner. These managers have written us that they recognize the right of the artist to control his own program, and that they will be satisfied with programs containing no copyrighted music.

We have no direct information with respect to the charges which ASCAP proposes to make, and the demands received by local managers have not, in all cases, been uniform. A copy of the latest schedule of fees which we have, and which was forwarded to us by a local manager, is attached hereto. You will note that the charges are based on the size of the hall and on the number of compositions performed, and that the fees range from $5.00 to $50.00 per concert. These fees have not been fixed, according to our information, as the result of negotiations either with local managers or with artists, and persons familiar with the normal rates of charges in other fields tell us that these fees are disproportionately high.

In the event that you wish to know whether or not your proposed concert programs include numbers claimed by ASCAP, we assume that ASCAP will furnish this information to you if you write or telegraph them. ASCAP'S address is 30 Rockefeller Plaza, New York 20, New York.

Yours sincerely,

(Signed) Arthur Judson

...A sense of responsibility to the performer, the public and the composer!

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
THIRTY ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

DEEMS TAYLOR
PRESIDENT

Mr. Arthur Judson
113 West 57th Street
New York, N. Y.

October 22, 1945.

Dear Mr. Judson:

Our attention recently has been called to a letter of yours addressed to concert and recital artists concerning ASCAP's licensing program and the reaction of local managers. In view of your numerous meetings with Mr. Erdman, I am frankly at a loss to understand your attitude. However, I am very happy to take this opportunity to clarify and emphasize for you the Society's policy in regard to licensing in this field.

First, I would like to stress that it has been ASCAP's policy from its very inception never to license the artist, but rather the proprietor or operator of the enterprise in which our members' music was involved. This, of course, holds true in the recital field.

In your letter you mention that a number of local managers express the belief that the artist is liable "for any fees, damages, or other charges which may result, in the event that the artists perform compositions controlled by ASCAP and that they intend to hold the artist responsible". The Society is completely opposed to this view. In our opinion, responsibility for the ASCAP license rests with the local concert manager or other party who is responsible for the recitals or concerts.

You make the statement that the ASCAP fees received by local managers "have not, in all cases, been uniform". In the same paragraph you explain why this is not so, since the fees are based upon the seating capacity of the hall, together with the number of performances which naturally vary. In our opinion, these fees are most certainly equitable and reasonable, and we offer no apology whatsoever for them.

ASCAP presented to all those interested in this field the opportunity to negotiate in developing these rates, and it is certainly not the Society's responsibility if such people, including your own good self, did not avail themselves of this chance.

A few years ago the great conductor, Serge Koussevitsky, wrote, "It's time to wake up to our responsibility toward the composer and to repay the debt longstanding we owe him. It is high time to shake off the passive acceptance of former mistakes of our forebears for which we now blush. An appeal on behalf of the composer is in line with deep-rooted American tradition."

It is in this spirit that ASCAP proposes to carry on its licensing of the concert and recital field. If you have any questions regarding the Society's licensing programs, by all means communicate with us and we shall be happy to provide full information.

Sincerely yours,

Deems Taylor

DT:cs

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

30 ROCKEFELLER PLAZA • NEW YORK 20, N. Y.

DECEMBER 1, 1945

NEW YORK CONCERTS: The Pace Quickens

The New York City Symphony's program, Leonard Bernstein conducting, at the New York City Center, Nov. 5, was a real event. The Mozart Symphony in E Flat major (K. 543), which opened the recital, sparkled spiritedly. It was followed by Schumann's Cello Concerto in A minor, with Joseph Schuster as soloist. This was a decided success on the soloist's part, with Mr. Bernstein and his men and women equally victorious in the accompaniment.

The last offering was Randall Thompson's Second Symphony, delivered with power and dynamic shading, through which were noticed delicate nostalgic effects, the whole a stirring and sympathetic interpretation. Of the admirable welding of the orchestra by Mr. Bernstein there is no need to say more than that they lived up to their usual high quality. T. P.

Beethoven by Szell and Arrau

At the Philharmonic concert of Nov. 8, the orchestra under George Szell gave inspired performances of three works of Beethoven. In the Leonore Overture No. 3, perhaps most moving and dramatic of the three, nothing was missing in depth or dramatic tension. This fine performance was, emotionally, a complement to the ensuing playing of the Eighth Symphony. Never has there been a similar symphonic work designed in four successive gay movements, but with what shades of profundity and light-hearted spirit! The interpretation of Szell brought an ovation from the capacity audience.

Claudio Arrau, as soloist in the First Piano Concerto, gave a sparkling, technically superb, and stylistically secure reading of the early work. Here all was lightness and animation, even the *largo* being portrayed in the spirit of the classicists. The response of the audience was most enthusiastic. H. W. L.

Ganz Leads Opening Concert for Youth

The morning of Nov. 11 saw the opening of the 23rd season of Young People's Concerts at Carnegie Hall. As before, the conductor was Rudolph Ganz, and the orchestra was the New York Philharmonic. Using symphonic forms as a springboard, the program consisted of Beethoven's Prometheus Overture, Prokofieff's Classical Symphony, the first movement of Grieg's Concerto with Sylvia Zaremba as piano soloist, the Battle Hymn of the Republic, and Schelling's Victory Ball. Mr. Ganz prefaced the Grieg opus with the expected remarks about boogie-woogie and jazz, and

ROSE GOLDBLATT, pianist, with Elie Siegmeister, whose American Sonata she performed at her Town Hall recital on Nov. 6, and on the previous day at the City Center Chamber Music Hall.

succeeded in getting a laugh from his young, solemn audience. Miss Zaremba's brilliant contribution showed careful training, innate musicianship and a feeling for climaxes. The audience was very large and appreciative. H. C. S.

Bostonians in Prokofieff's Fifth

The Boston Symphony Orchestra, under Koussevitzky, opened their sixtieth New York season on Nov. 14 at Carnegie Hall with a typically exciting concert. The program, beginning with Prokofieff's Classical Symphony, continued with the first New York performance of the same master's latest score, his Fifth Symphony. The work shows all the characteristics of Prokofieff's hand, especially in the second and last movements. Here the lightness, elegance, and the influence of the French impressionists are most evident. Though sparingly scored, the work has great sounding power and in the slow movements strong emotional appeal. The melodic arches sometimes have the sweep of Richard Strauss, and at certain moments in the Trio of the second movement one thinks of Ravel. Even jazz rhythms pop up once in a while, in a Gershwin fashion. All this, together with its undoubted individuality, explains how utterly the work appears a product of our time. Sibelius' Second Symphony, one of the well known renditions of this orchestra, closed the program.

When Dr. Koussevitzky came upon the stage for the first time, the whole orchestra and audience rose to greet one of the most important protagonists of music in this country, paying tribute and thanks to the artist who for nearly a quarter of a century has been at the helm of the Boston Symphony and has always been a faithful servant to music. H. W. L.

Philharmonic Gives Piston Symphony

Walter Piston's Second Symphony, which opened the concert of the Philharmonic Orchestra under Artur Rodzinski on Nov. 15, was first heard in New York during the first Annual Festival of Contemporary American Music at Columbia University, last May. The first impression remains unchanged. It is a sincere work, written by someone who has something to say and knows how to say it with inventive wealth and profundity. The second movement, which has an enchanting lyric quality, especially stands out.

Robert Casadesus, the evening's soloist, played Beethoven's Fourth Piano Concerto. The interpretation, with Rodzinski and the orchestra backing up the soloist's intention, was set forth with great *"Innerlichkeit,"* not at all stressing the pianistic brilliancy of the score. The audience received it with loud approval. After the intermission Rodzinski gave a brilliant reading of the Albeniz-Arbos Fête-Dieu à Séville, and Debussy's La Mer. This kind of music is a special favorite of the conductor, and the orchestra followed him with devotion. H. W. L.

Bernstein Revives Milhaud Work

Bach, Schumann and Milhaud were the composers featured on Leonard Bernstein's program with the New York City Symphony on Nov. 19 at the City Center. The familiar Third Brandenburg Concerto opened the evening; familiar except for a new addition. Instead of the usual chordal link between the outer movements, Bernstein inserted the Sinfonia from Christ lag in Todesbanden. The young conductor's Bach is less orthodox than strong; the important thing is that he keeps matters moving without being awed by the classic nature of the music. Schumann's Second

CONSTANCE CONNETTE, soprano, bows to applause at her Town Hall recital of Oct. 28. Miss Connette recently appeared in programs from Columbia's Indianapolis station WFBM. She also spent some time in Chicago working on her operatic repertoire and studying Russian.

Symphony, of course, is the height of romanticism. Very few things in music can match the poignancy of the largo movement, and to it Bernstein brought honest emotion without sentimentalizing. Milhaud's Création du Monde, the early ballet jazz score, today sounds dated. T. F. P.

The Beethoven Kreutzer Sonata and a new sonata by Reuven Kosakoff were the principal items of Stefan Sopkin's violin recital at Town Hall on Nov. 5. Other numbers were by Handel-Ysaye, Locatelli, Bach-Kreisler, Paganini, Smetana, Bloch and Saint Saëns-Ysaye. Mr. Sopkin, who had been absent from the local concert platform for several years, made an excellent impression on his large and cordial audience, playing with brilliant, well sustained tone and tasteful, if not always profound interpretations. The new sonata, dedicated to the recitalist, proved interesting and melodious. Artur Balsam was the capable accompanist. D. B.

Rose Goldblatt, Canadian pianist, in recital at Town Hall, Nov. 6, proved an intelligent and sensitive, technically well-equipped pianist. Four Schubert Impromptus were done with a lyrical delicacy that made the familiar pieces seem quite fresh. The Brahms Variations and Fugue on a Theme by Handel were played atmospherically and with sustained power. After the intermission came a first performance, Elie Siegmeister's American Sonata, a vital, well-balanced work in somewhat traditional style, if the last movement showed some Chopin and Debussy influences. The ovational reception was shared gracefully with the composer. Two Chopin numbers and several encores closed the list. T. P.

Leo Smit, pianist, heard at Town Hall, Nov. 7, showed excellent technical equipment, with a pronounced sense of color subtleties, though his musicianship, if sound, is still maturing. His formidable list opened with works of Buxtehude and Scarlatti, after which he gave a splendid account of Aaron Copland's Piano Sonata, which shows all the composer's personal traits, plus a new-found simplicity. In Debussy's Masks and For the Eight Fingers, as in his own Suite of five sections, inventively composed, Smit showed considerable sensitivity. Six rather uneventful Preludes by Kabalevsky (Op. 38) had their first American perform-

(*Continued on page 22*)

Paul
BREISACH
CONDUCTOR
METROPOLITAN OPERA ASS'N

Chicago Civic Opera Company
Montreal Opera Festival
Cincinnati Summer Opera
Dayton Opera Festival
Chas. Wagner Opera Company

Concert Management
ARTHUR JUDSON
113 West 57th Street
New York 19, N. Y.

MAXIM SCHAPIRO

RUSSIAN PIANIST

"... a rare blend of virtuosity with profound musicianship."

—Pierre Monteux

Among present and recent appearances:

Soloist with the San Francisco Symphony under Pierre Monteux (4th successive engagement.)

Soloist with the Vancouver Symphony under William Steinberg.

Guest-artist with the Budapest String Quartet.

Coast-to-Coast Tour.

Series of 6 historical recitals played at Washington, D. C. (Library of Congress), Boston, Mass., Pittsfield, Mass. (Berkshire Festival of Chamber Music), Charlottesville (University of Virginia), San Francisco, etc.

Virgil Thomson

N. Y. Herald Tribune
Nov. 10, 1945

PERFECT HOST

MAXIM SCHAPIRO, who played his annual piano recital last night in Town Hall, is a gentlemanly musician in the best modern sense. Our preceding century knew the "gentleman musician" in another form, namely, that of the man whose distinguished bearing (and private fortune) gave to his lack of professional polish in execution a certain immunity against criticism.

This species of elegant amateur has largely disappeared from modern life, even in Boston. He has been replaced by thoroughly trained professionals who, nevertheless, approach music with a certain reserve. This reserve is neither an emotional one nor wholly intellectual. It is a kind of good manners toward composers and their works which expresses itself in a style of execution that, while neglecting no known device of clarity or of comprehension, still omits any irrevocal personal involvement with the goings on.

* * *

Thus it was that Mr. Schapiro, though an expert technician and an artist of no mean imagination, ended last night by presenting Beethoven and Schumann and Chopin along with the composers of our century as if they were all guests at a musical party at which he himself was the host. And, naturally, in such a gracious and democratic arrangement, it was the younger men who attracted most of the attention. The ancestral figures had their proper program precedence. But the host, being a man of our century, could not quite conceal the fact that he was more at ease with his contemporaries than with his elders. And so it turned out to be a young people's party in spite of the fact that the list of composers physically present on the program appeared to the eye as a catholic one.

* * *

This is not to say that Mr. Schapiro was in any way negligent in his attentions to the great Romantics. He gave them their due and a smile, handled them with care and went on to have fun elsewhere. He had fun with Medtner, formerly his teacher, with Fauré and Ravel and Milhaud and Villa-Lobos. He handled them with skill, with care and with a perfect knowledge of what they were all up to. The results could not have been more charming. Or more entertaining, either. Especially when it turned out that Milhaud's "La Libertadora," in his own version of the Brazilian style, was, to us foreigners, more convincingly Brazilian in language than a Choro subtitled "The Brazilian Soul" by Villa-Lobos, Brazil's most determinedly nationalistic composer.

* * *

Fauré's Fifth Bacarolle was gracefully tossed. And the Ravel Toccata from "Le Tombeau de Couperin" was a joy for sound. Perhaps the fuller pleasure one derived from the modern works was due in part to the fact that they were being played on the instrument they were written for, namely, the modern pianoforte. Even so, they were admirably rendered, as was also the final Chopin Andante Spianato and Polonaise. The Beethoven Waldstein and the Schumann Kreisleriana, like all good chaperones, seemed at the end of the evening to have called little attention to themselves, to have bored no one and to have cramped nobody's style.

—•—

Noel Straus

N. Y. Times
Nov. 10, 1945

"An accomplished and virtuosic unfoldment."

—•—

Arthur V. Berger

N. Y. Sun
Nov. 10, 1945

"A master of sensitive touch—a pianist of finish and notable attainments."

Boston Herald

"Here is a pianist to reckon with!"

—•—

San Francisco Chronicle

"The most magnificent virtuoso performance in recent history of the orchestra."

Now Booking for 1946-47 Season

Exclusive Management: BERNARD R. LA BERGE, INC.
119 West 57th Street New York 19, N. Y.

PROFILE OF A CONDUCTOR: George Szell

By DR. HENRY W. LEVINGER

The German Theatre in Prague during 1929 acquired a new first conductor. He was a youngish man, scarcely thirty, named George Szell, and he had a reputation as the possessor of fantastic powers of memory.

To test the same, a diabolical plan was put into effect one day after rehearsal, when all the members of the music staff of the opera house had gathered in the office of their new chief to decide on the next day's work schedule.

From the theater library there was brought down a score which, by the amount of dust on the cover, seemed to give ample proof that it had not been used for ages. The score was opened, and the page completely covered with newspapers except for a single line. . . .

Szell entered, rather exhausted from rehearsal and prepared to plunge at once into discussion of the next day's plans.

"One moment," an assistant interrupted. "We are settling a wager. Would you kindly tell us what work is on your piano, who is the composer, and what instrument is playing the particular passage?"

The conductor took one look. "What nonsense!" he exploded. "Everyone knows that is from Tchaikovsky's Second Symphony, the passage for second violin in the third movement. Tomorrow at eleven we shall have a stage orchestral rehearsal of the second act of Götterdämmerung."

The awed silence in the room testified eloquently to the respect the new *Opernchef* had won.

This incident shows two characteristic qualities of Mr. Szell, who in the meantime has become well known to American audiences as conductor of the Metropolitan Opera and guest director of leading symphonic organizations. These are his encyclopedic knowledge of his art, together with matter-of-factness about it. He never boasts about his accomplishments, and in fact is most critical with himself. He is more severe about a "sour note" which he might chance to produce as concert pianist or performer in chamber music than any slips of the musicians under his baton. For he understands that, in art, perfection has to begin at home.

GEORGE SZELL

An International Leader

A conductor of the international type, as much at home on the concert stage as in the opera houses of two continents, he is thoroughly familiar with the culture and language of each country in which he has appeared. Mr. Szell has won recognition in the United States through spectacular baton appearances with the symphony orchestras of Boston, Chicago, New York, Philadelphia and Detroit, as well as at the Metropolitan. As stated by Olin Downes, music critic of the New York Times, he has proved himself "a leader of stature and of widely eclectic understanding."

A native of Hungary, Szell was taken to live in Vienna at the age of three, and for years called that city his musical home. Early performances of the great classic Viennese masters by the Danube provided the backbone of his musicianship. His sense of sound, he has related, and technic of handling orchestral instruments are patterned on this fundamental experience.

After studying piano with Prof. Richard Robert—who also then taught a little playmate of Szell's by the name of Rudolf Serkin—and completing theoretical studies with Eusebius Mandyczewski, the famous Brahms scholar, Szell made his first public appearance when he was 11 with the Vienna Symphony Orchestra. He had already begun to compose. Included in this program were a Rondo for piano and orchestra and an Overture. But his father saw to it that the "prodigy" was not exploited. More studies followed.

Another decisive influence was early contacts with Richard Strauss—both his works and personality. Strauss had heard the young man playing his own piano transcription of the former's Eulenspiegel, a stunning feat which won his admiration. Their ensuing friendship later led to Szell's joining the musical staff of the Berlin State Opera, where the eminent composer was then conducting.

After two years under Strauss at the Berlin Opera, he went as principal conductor to the Strasbourg Municipal Theatre, then in the same capacity to the Court Theatre in Darmstadt, and the Municipal Theatre in Duesseldorf. From 1924 to 1929 he was a principal conductor of the Berlin State Opera and of the Berlin Broadcasting Symphony, also serving as faculty member of the Hochschule fuer Musik. In 1929, as previously related, he was called to the post of General Music Director of the German Opera House in Prague and that of conductor of the Philharmonic Concerts there. He also taught on the faculty of the Academy of Music and Dramatic Arts.

(*Continued on page 25*)

Fabien Sevitzky

And The

INDIANAPOLIS SYMPHONY ORCHESTRA

NOW BOOKING
1946 — 1947

Howard Harrington, Manager

Murat Theatre Indianapolis 4, Indiana Riley 9596

LEONORA CORONA

who scored a triumph in the role of Isolde, in Baltimore on Oct. 13 and Boston, Oct. 26, 1945 with the Boston Grand Opera Co. She was acclaimed by public and press for the magnificence of her voice, profound interpretation and the slender, youthful beauty with which she imbued the part.

"A cosmopolitan beauty and artist with the most vivid personality since Mary Garden" —*Dallas Morning News*

"Rich velvety tones" —*N. Y. Post*

"A singer of tradition" —*C. S. Monitor*

COMMENTS OF THE PRESS

***Boston Post*, Oct. 26, 1945**

"The Boston Grand Opera Company's performance managed to hit the Wagnerian nail on the head. Most of the credit for this achievement goes to two people, Ernst Knoch, the conductor, and Leonora Corona dramatically the most convincing Isolde we have seen in many a year and one that vocally did not leave much to be desired."

***Christian Science Monitor*, Oct. 26, 1945**

"Leonora Corona carried all the orchestra the conductor wanted to give her . . . she divulged her mastery of that school on the side of song . . . she became a singer of tradition . . . showed herself a highly expert Wagnerian singer . . . (Liebestod) not a mere aria but an organic episode of music—something exquisite and rarely achieved."

***Baltimore Sun*, Oct. 13, 1945**

"Leonora Corona who has appeared with the Metropolitan and La Scala Milan made her debut in the role of Isolde in Baltimore. . . . She is a dramatic soprano with a controlled and flexible tonal quality and certainly showed that she understood the Wagnerian idiom. She vividly expressed her feelings of wrath, desire for vengeance, memories of ectasy. Wagner is an overwhelming and ambitious undertaking. The challenge was met eloquently."

AS "TOSCA"

Leonora Corona appeared in Syracuse Nov. 20, 1945 in the title role of Tosca with the Manhattan Opera Association and in the same role with the same organization in Utica Nov. 21, 1945.

***Syracuse Post-Standard*, Nov. 21, 1945**

"... In every scene each thrilling climax, Corona held her hearers tense with vivid portrayal ... her voice soared to the satisfaction and delight of the audience ... her magnificent soprano was a musical triumph in this role for which she is famous."

***Boston Globe*, Feb. 2, 1945**

"Leonora Corona was passionate and vigorous. Her soprano voice has a sensuous quality that projects with telling emotion in the Vissi d'arte.

***Syracuse Herald-Journal*, Nov. 21, 1945**

"Corona Gives Tosca Role Lush Color (Headline) ... along with impressive vocalism she gave a highly colorful performance ... indeed Corona was Tosca. In the aria Vissi d'arte she sang with artistic expression, beautiful tones and warmth of feeling."

***Utica Daily Press*, Nov. 22, 1945**

"Elaborately costumed Miss Corona's dramatic powerful voice rang out over the orchestra in rage and despair and fitted itself in melodious tenderness in professions of love."

***Boston Herald*, Feb. 2, 1945**

"Last night's Tosca was the most distinguished performance done in Boston in a decade ... a joy to the eye as well as the ear, Leonora Corona brought to the title role an overwhelming stage presence. The intensity of her presentation was heightened by her fine vocal capacity ... her Vissi d'arte was exquisitely delivered."

Other Appearances this Fall — Sung with Sensational Success

Newark, N. J., Oct. 5, 1945—ELISABETH IN TANNHAUSER
Boston, Mass., Oct. 21, 1945—ELISABETH IN TANNHAUSER
Boston, Mass., Oct. 30, 1945—THAIS
Boston, Mass., Nov. 8, 1945—LEONORA IN IL TROVATORE
Boston, Mass., Nov. 4 and 11, 1945—AIDA (Which was repeated by popular demand)

OPERA - CONCERT - RADIO

Personal Representative: FLOYD STEVENS, Suite 1218, 119 West 57th Street, New York 19, N. Y.

ACTIVITIES OF THE ARTISTS

Yehudi Menuhin gave concerts in Russia on his recent tour of the Continent. He is the first American musical artist to appear in the Soviet republics since the war.

Karl Krueger, conductor of the Detroit Symphony, has accepted an invitation to appear as guest conductor with the Vienna Philharmonic Orchestra in March.

Artur Rubinstein, pianist, gave a recital at the Westchester County Center Auditorium, White Plains, on Nov. 14, reopening the Olney Concerts (14th season) which had been suspended during the war. Lauritz Melchior is scheduled for Jan. 23, with other events to be announced.

S. Hurok has announced that Marian Anderson will celebrate the 10th anniversary of her return to the United States with a concert in Carnegie Hall on Dec. 30.

Claudio Arrau gave a piano recital on Nov. 20 at the Brooklyn Academy of Music.

The following compositions by Erno Balogh have been accepted for publication and will soon be issued: Portrait of a City, suite for orchestra; Dance Infernal and Pastorale, both for piano.

The Bohemians, New York Musician's Club, will resume their ladies evenings this season with a dinner followed by a program at the Waldorf-Astoria on Dec. 15. The guests of honor will be Maggie Teyte and Bruno Walter. The event will be given as a benefit for the musicians' foundation.

Walter Hendl dashed out to Kansas to play the piano with violinist Ruth Posselt between his weekly Town Hall This is Our Music Series.

Gena Branscombe, American composer, was guest of honor at a program given by the Society of Music and Associate Arts.

Marilyn Long, 16-year-old soprano pupil of Ida Franca, has been guest soloist at Christ Episcopal Church, Binghamton, N. Y.

Leonora Corona sang two performances of Tosca with the Manhattan Grand Opera Company, in Syracuse and Utica, N. Y., on Nov. 20 and 21.

Helene Arthur, soprano, and Vivian Farrell, contralto, both pupils of Rita Lathman, were heard in a recital at the Carnegie Chamber Hall recently.

Bernard R. LaBerge, Inc., announces that it has taken on the management of Marcel Hubert, French cellist. Mr. LaBerge introduced Mr. Hubert to the United States and Canada after he won his First Prize at the Paris Conservatory and other honors 20 years ago.

Tossy Spivakovsky, Russian violinist, now on a tour of the West, will make his first Chicago recital appearance at Sinai Temple on Nov. 26.

Fredell Lack, violinist, will give a recital in the Major Concert Series at the Brooklyn Academy of Music on Dec. 18 as winner of the 1945 American Artists Award from the Brooklyn Institute of Arts and Sciences. She recently returned from Central America, where she was soloist with the National Symphony Orchestras of Costa Rica and Guatemala.

Astrid Varnay, soprano of the Metropolitan Opera, sang 15 concerts in October and November, in Kentucky, Minnesota (St. Paul), New Mexico (Santa Fe), California, Washington (Spokane) and elsewhere. In some programs she sang as many as six arias, four of them Wagnerian.

Betty Humby Beecham (Lady Beecham), pianist, will be featured with Sir Thomas Beecham when he conducts in St. Louis, Havana, Miami, and Palm Beach this season. Sir Thomas and Lady Beecham arrive in January for a stay of two and a half months.

Kurt George Roger, composer and musicologist, has been appointed head of the theory department at the Music School Settlement, succeeding James Bleecker.

Leonard Warren, baritone of the Metropolitan Opera, gave the opening recital on the Star Course at the University of Illinois, Urbana, Ill.

Alfred Mirovitch, pianist, will make two coast-to-coast tours in the spring. After midwestern dates he will play at Brigham Young University in Provo, Utah, on Feb. 5; appear as visiting lecturer at Stanford University, Feb. 12; in the Roy Goodman Concert Series in Spokane (Chopin recital) and in Seattle, Portland and other cities.

Dr. Albert Hess made his first public appearance since his return from the armed forces abroad in a program of early music at the New York College of Music on Nov. 13.

Early music of the 15th to 17th centuries was presented the New York College of Music on Nov. 13 by Ruth Kisch-Arndt, contralto, and other artists of the faculty, Albert G. Hess at the virginal, Erich Katz, recorder, Erna Mann, violin, and a graduate student, Mathew Martin, viola.

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, gave a recital in Havana on Nov. 20 with Joachim Nin, composer, at the piano.

The Jewish Music Forum presented a concert of works by Lazare Saminsky on Nov. 19 at the YMHA auditorium. Mr. Saminsky made introductory remarks and performers were Moses Rudinov, baritone; Esther Glazer, violinist; Barbara Stevenson, soprano; and Esther Elkin, Harriet Wingreen and Alice Wightman, accompanists.

Recent appearances for Charles Everett, tenor, include: guest soloist with the National Negro Opera Company at St. James Church, New York; recital at the Jewish Community Center, Stamford, Conn.; and tenor soloist in Elijah with the Mt. Olivet Baptist Church Choir, New York.

Among November performances for the Mascagni Opera Guild at the Community Center were Cavalleria Rusticana and Pagliacci, Nov. 17, Rigoletto, 18, and Faust, 25.

Mary Beeber was the speaker at the Nov. 8 meeting of the Oxford Piano Teachers' Guild at 119 W. 57th Street, New York.

Isidor Strassner, member of the New York Philharmonic-Symphony, has been appointed conductor of the 92nd St. YMHA Symphony. New members are being accepted, with auditions on Wednesdays at 7:30 P.M.

Edouard Nies-Berger, organist, will be soloist in the Guilmant organ concerto for the Young People's Concert of the New York Philharmonic-Symphony on Dec. 15 under Rudolph Ganz. On Dec. 16 he conducts the Brooklyn Oratorio Society in a Christmas concert at the Brooklyn Academy of Music. He will be assisted by the Brooklyn Chamber Music Society (Carl H. Tollefson, director) and the soloists Ruth Diehl, Lillian Knowles, Gordon Hendricks and Rand Smith.

NINO RUISI

BASSO

"The ever reliable and soundly endowed star basso, sang with beautiful sonority and dignity."—*Philadelphia Record, Nov. 2, 1945*

As DON BASILIO (Barber of Seville)

"Ruisi brought down the house with "La Calunnia" whose tragic implications few basso seem to understand. Equipped with a picturesque make-up he sang and acted with skill."—*New York World-Telegram*

As RAMFIS (Aida)

"... revealed a bass voice of unsuspected depth and volume, and his singing throughout was marked by a thorough understanding of the role and music."—*Milwaukee, Wis.*

As ALVISE BADOERO (La Gioconda)

"... An artist of real distinction, he made the role stand out as it seldom does ... compelling presence ... and touch of refinement which makes a singer's work distinctive."—*Max de Schauensee, Evening Bulletin, Philadelphia*

As MEPHISTOPHELES (Faust)

"... excellent as was the work of the entire cast the production was something of a personal triumph for Nino Ruisi, basso, who sang the role of Mephistopheles magnificently. Not only was his singing satisfactory in every detail, but his acting was correspondingly effective. He dominated every scene with his sardonic deviltry, but through it all there was a subtlety of interpretation which made the tragic end inevitable."—*Cincinnati, Ohio*

RECENT APPEARANCES

Philadelphia La Scala Opera Association

Chicago Opera	Pro Arte Musical Porto Rico
National Opera	Detroit Civic Opera
Municipal Rio De Janeiro	Cincinnati Opera
Pro Arte Musical Habana	Municipal Caracas

National Broadcasting Co.

Available for Oratorios and Concerts

Room 701, 119 West 57th Street, New York 19, N. Y.

LE BLANC

"A MASTERLY YOUNG VIOLINIST... A KREISLER IN THE MAKING"

—TORONTO TELEGRAM

IN 1930 Le Blanc was awarded a scholarship by the French Government and went to Paris where he won highest honors of the Ecole Normale de Musique. His violin teachers included Jacques Thibaud and Georges Enesco; his teachers of composition Paul Dukas and Nadia Boulanger.

After successful tours of France, Belgium and Switzerland, Le Blanc returned to Canada in the autumn of 1938 and since has played in more than 300 concerts throughout the United States and Canada, including four New York recitals and a performance at the White House before the late President Roosevelt, and at the palace of the Governor-General of Canada in Ottawa. He has also appeared in joint recitals with prominent artists.

First known as "Canada's National Violinist," Le Blanc's fame has by now far outreached the borders of his native land. He is one of the most important violinists of the younger generation and has taken his place in the international world of music, besides bringing music to small towns in Canada that never heard important artists and has done much to further the musical life of Canada.

ORCHESTRAL RECORD

Orchestral appearances include Harrisburg Symphony Orchestra under George Raudenbush—April 23, 1946

✦

5th New York Recital
Town Hall
November 1946

Paris: Direction Charles Münch
Alfred Cortot

Toronto: Symphony Orchestra
Performance broadcast over Canadian network, Dir. Reginald Stewart
Prom's Concert before 6000

Montreal and Quebec: Les Concerts Symphoniques de Montreal
Dir. Désiré Defauw
Dir. Arthur Fiedler
Dir. Georg Sebastian before 6000, Summer Concert
Dir. Wilfred Pelletier

Recent Triumphs on Concert Tours, Dec., Jan., and Feb., 1944-45

✦

Western Canada: Winnipeg to Victoria (Jointly with Richard Crooks).

Pacific Coast Tour: 25 concerts from Seattle to Arizona.

Canadian and American Tours.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Inc., 119 West 57th St., New York 19, N. Y.

N. Y. Concerts

(*Continued from page* 16)

ances, and with the Chopin A flat Polonaise the young artist brought to its brilliant close a recital applauded by a large audience. H. W. L.

Daniel Ericourt in Recital

Daniel Ericourt at Carnegie Hall, on Nov. 7, gave a piano recital of significance: Mozart (D major Rondo); Schumann (Etudes Symphoniques); Debussy (12 Preludes) and Chopin (G minor Ballade, six Etudes, Scherzo in C sharp minor). It can easily be seen how splendid an occasion these varied works afforded him, the Schumann and the Debussy being the outstanding achievements. The visionary approach, the limpid tone, and the sure command shown throughout the evening all compelled his hearers to demand many encores.

T. P.

Madelyn Clifford's debut at Times Hall on Nov. 8 presented some piano playing of innate musicianship and interpretative gifts, but technically, she is at present somewhat immature and in general shows the need of further experience. Her program listed works of Beethoven, Franck, Bach, Chopin, Ravel, and Debussy. D. B.

Ray Lev's Program

Ray Lev, who gave her annual Carnegie Hall recital on Nov. 9, certainly has her following, as was attested by the filled hall, thunderous applause, and many encores. Miss Lev, after opening with a romantic group consisting of Schubert's Impromptu in G flat and Schumann's Kreisleriana, proceeded to Scarlatti's Sonata in E Major and Bach-Busoni's Organ Prelude and Fugue in D Major. The latter was sometimes approached with too much exuberance and thus lost clarity, but the technical mastery, though sometimes hampered by a too extensive use of the pedal, was evident throughout. To Miss Lev's great credit is her untiring effort to further the cause of contemporary music and musicians. This year she presented three numbers by young American musicians. Miriam Gideon's Canzona is an effective piece, though not too colorful. The Sonatina by Douglas Townsend shows great promise, despite certain derivations. Louise Talma's Alleluia in form of a Toccata is the most mature piece of the three. Miss Lev proved a selfless and persuasive interpreter of these novelties. The program then closed with two works by Liszt, and Chopin's Polonaise in A-flat major, with Miss Lev again displaying her bravura.

H. W. L.

Maxim Schapiro Plays

On Nov. 9, at Town Hall, Maxim Schapiro presented a long program containing Beethoven's Waldstein Sonata, Schumann's Kreisleriana, works by Medtner, Fauré, Ravel, Villa Lobos, the first performance of Milhaud's La Libertadora, and Chopin's Andante Spianato and Polonaise. Schapiro, Russian by birth, is a cultured artist, and if he does not scale emotional peaks neither is he guilty of transgressions in taste. His classic composers were agreeably set forth, but it was not until the modern group that he was most impressive, as anyone with fleet fingers and innate rhythm generally is. Technically, he has the equipment of a virtuoso. Things like the Toccata from Ravel's Tombeau de Couperin or the Villa-Lobos Choros No. 5, of no inconsiderable difficulty, were nonchalantly tossed off. In matters of tempo he was less consistent, but his conceptions were never so individual as to disturb the audience, which received him cordially. R. N.

Grisha Goluboff, Violinist

Grisha Goluboff gave a violin recital at Town Hall on Nov. 10, presenting a dignified program in a dignified manner: Bach, Sônata No. 1 in B minor; Mozart, Rondo in C major; Franck, Sonata; Achron, Suite Bizarre; and pieces by Arbos, Korngold and Paganini. The beautiful, if not powerful, tone of this more than promising twenty-one-year-old artist was the most noteworthy feature of the event, although his correct feeling for phrasing and rhythm was also worthy of praise. In the Bach his line pure, unaccented, and severely traditional; in the Mozart, he showed much grace and feeling for shadings. In the Franck, however, he fell a little short, the emotional impact of the work not being quite within his reach. The remainder of the program served chiefly as a vehicle for tricks (whistling notes, double stoppings, harmonics and what have you) in all of which he is a master. His reception was an acclaim to which he responded with many encores. He was fortunate in his accompanist, Artur Balsam, who supported him with sympathy. T. P.

When Tom Scott devoted his Town Hall program of Nov. 11 to American Folk Song, he rendered service to musicologists. But in addition, the baritone offered a recital which demonstrated excellent singing, and good style. His fine resonant voice is adaptable both for straight tone and cleverly suggested imitation. Mr. Scott sings with original interpretative effects aided by his undoubted musicianship and clear, pleasant diction. The unique list included Work Songs and American Legendary Giants; Songs of Love and Play; Story-Telling and Religious Songs. The selections ranged from songs of the Appalachian Mountains to the coastal waterways and ran the gamut of emotion from soul saving to the dance tune. The singer provided his own appropriate accompaniments on the guitar, which he cleverly used to establish mood values.

M. C.

New Friends Matinee

To attend the concerts of the New Friends of Music, and especially those of the Budapest String Quartet, means to enjoy music for music's sake. There is no more perfect ensemble in the field, and their interpretation of the masterpieces of the literature are beyond reproach. In Town Hall, on Nov. 11, they played Schubert's String Quartet in G major, Op. 161, and with William Primrose as violist, Brahms' String Quintet in F major, Op. 88. Both readings were superb and were appreciated as such by the capacity audience. Between the two works, Luboshutz and Nemenoff played Brahms' Variations on a Theme by Haydn for two pianos with delicacy and finesse. Sometimes a more robust approach might have been apposite, but that is a matter of conception and taste. Stylistically the two artists were in fast agreement and their playing immaculate. H. W. L.

Ella Flesch in Lieder

A lieder recital notable for authoritative singing and stylistic balance was heard at the Town Hall concert of Ella Flesch, Nov. 11. Miss Flesch was consistent in tonal warmth, with occasional notes of transcendent beauty. She also maintained a high standard of interpretation, combining imaginative and effective mood values with an appeal not over-emotional. The soprano seemed to be completely at home, and her straightforward presentation of songs was aided by unusually clear diction. The program offered two groups by Hugo Wolf, well-known numbers by Brahms and less familiar selections by Richard Strauss. Paul Ulanowsky was at the piano.

M. C.

Gyorgy Sandor Appears

With his recital in Carnegie Hall on Nov. 12, Gyorgy Sandor played himself into the ranks of today's leading pianists. The centerpiece of his program was the Wanderer Fantasy by Schubert, read in a monumental style. The keynote of Sandor's playing is a strongly virile approach to the music, but one which never becomes brutal or aggressive. His opening numbers, devoted to Bach's Adagio and the English Suite in G minor, showed all the characteristics of his art. Mozart's Rondo in F major and Chopin's Nocturne in C Minor were set forth with great feeling for style and poetry respectively. Opening a group of contemporary works with three pieces by the late Bela Bartok, he continued with Samuel Barber's Excursion No. 4, interpreted with lively feeling for its idyllic and rustic character. Two first performances followed: Anis Fuleihan's Sonatine No. 1, Jacques de Menasce's Perpetuum Mobile. The first work has characteristic versatility, and Menasce's piece is influenced by French impressionistic music. Both are effective pianistically. The last group contained pieces by Ravel, Shostakovitch, Sandor, and Mozart-Liszt. All three of them, especially the Don Juan Fantasy, showed the pyrotechnics of Sandor's playing. H. W. L.

John Kirkpatrick Plays Novelties

As usual, John Kirkpatrick compiled an interesting program for his recital at Times Hall on Nov. 12. Beginning with the Bach Fantasy and Fugue in A minor, he proceeded to the same composer's Smaller Preludes on the Catechism Chorales. Mozart's Sonata in D, K. 576 the first performance of John Lessard's Second Sonata, and Grieg's Slaater, Op. 72, completed the program. Mr. Kirkpatrick was not at his happiest in the Bach preludes. Nine in number, they are stylistically too close for comfort, and the pianist's monochromatic rendition did not help matters. The Mozart work went better, with real bounce and briskness if not absolute accuracy. Lessard's healthily dissonant sonata has something to say in the first two movements; the last is weak. The adagio displayed a singing line and improvisatory feeling. Grieg's seldom-played Slaater are remarkably interesting, both melodically and harmonically. They were played with all the abandon the artist could muster. H. C. S.

Tureck Marks Decade

Rosalyn Tureck celebrated a decade of notable piano playing with her tenth anniversary program in Town Hall on Nov. 12. She chose Two Preludes and Fugues from the Well-Tempered Clavichord of Bach, the Mozart Sonata in C, K. 330, the Beethoven Appassionata Sonata, the Brahms Variations and Fugue on a Theme by Handel and Aaron Copland's Sonata. Although Mr. Copland was the one contemporary on her list, it was in his work that she achieved her most masterly playing and greatest success. Her tone was sometimes forced elsewhere, especially in the Beethoven, and her rhythms were not always clear-cut. Despite these deviations, it was an evening of rewarding music-making from one of the most able and musicianly of present-day pianists. D. B.

Brilliance and musical insight marked the piano recital of George Walker, who made his debut at Town Hall on Nov. 13. He opened with a Bach excerpt and proceeded to the Beethoven Sonata, Op. 101 and Schumann's Kreisleriana; three pieces of his own composition (first time in New York), Chopin numbers, and the Prokofieff Toccata, Op. 11, concluded the program. His unusual gifts were apparent in the Beethoven, set forth with beauty and understanding, his feeling for romanticism in the Schumann and his command of piano resources in the Chopin. His own works were deftly constructed, if rather on the light side. The Prokofieff finale had the requisite underscoring of musicianship and tonal coloring. D. B.

The young American violinist Miriam Solovieff was heard in an enjoyable recital in Carnegie Hall on Nov. 13. She gave an excellent account, showing impeccable technique, warm and mellow tone, and instinctive musicianship in Eugene Ysaye's D minor sonata for solo violin (Op. 27, No. 3), in pieces by Ravel, Prokofieff-Heifetz, Bartok-Szekely, and in Alexander Glazounow's A minor concerto (Op. 82). Her interpretation of Vivaldi (A major sonata) and Brahms (G major sonata, Op. 78) seemed restrained and somewhat objective. Artur Balsam assisted with excellence.

H. F. K.

(*Continued on page* 24)

Photo by Voss, N. Y.

CONDUCTOR

Open Dates

SEASON 1946

for

CONCERT APPEARANCES

COLUMBIA RECORDS

PERSONAL MANAGEMENT: **MARK HANNA,** 654 MADISON AVE., N. Y.

N. Y. Concerts

(*Continued from page 22*)

Nana Lewis was heard at Times Hall, Nov. 13. As last season, the soprano displayed a singing gift which in natural quality of voice and intelligence of interpretation offer a promise of eventual achievement. She has the racial ability to sustain a peculiarly-moving floating pianissimo tone on a high tessitura and also she can cloud the timbre with sombre darkness. In this type of voice the matter of production is not easily judged. Miss Lewis offered a program of Handel and Haydn airs, lieder by Schubert, Brahms and Franz, an aria from Tannhäuser and the Ave Maria from Verdi's Otello, English songs by La Forge, Haydn, Spohr, and spirituals. She was ably accompanied by Henry Smith. M. C.

Max Kotlarsky, Pianist

Max Kotlarsky, in his piano recital at Town Hall on Nov. 14, presented a program consisting of Bach's Fantasia in C minor; Schubert's G major Sonata, Op. 78; Brahms' Variations on a Hungarian Theme; A. Copland's Three Excerpts from Our Town; Howard Ferguson's Five Bagatelles (first performance); Khachaturian's Toccata; Albeniz' El Puerto; and Enesco-Kotlarsky's Roumanian Rhapsody No. 1. Kotlarsky's playing showed dignity, grace, sentiment, beauty of tone, a splendid sense of dynamic values and dexterity. Although a trill sometimes became a little blurred, or the pedal muddled an occasional chord, the Schubert was extremely poetic and the Brahms, with its tornado conclusion sounded tremendous. The Ferguson premiere should certainly call for further featuring for, light and short as his pieces are, they sparkle exquisitely and must be a delight to play. The recitalist's arrangement of the Enesco was a fervent and convincing treatment, superbly executed. T. P.

"An Informal Evening with the Guitar" was the billing for Miguel Angel's recital in Times Hall on Nov. 15, when he presented music by Schubert, Schumann, Chopin, Mendelssohn, Beethoven, Yradier, Tarrega, Pujol and others, and his own composition, Polaris. A concert guitarist has the hazard of a limited instrument, but Mr. Angel avoided monotony of tone and invested his interpretation with depth and feeling. D. B.

Edmund Kurtz's Cello List

Edmund Kurtz, at Town Hall, Nov. 16, offered a program which demonstrated the enjoyable side of an instrumental recital. Ignoring the customary delving into heavy or exotic material, the cellist played selections which apparently suited his taste and most evidently delighted the audience. The program included the G Minor Sonata, Op. 65, by Chopin, and the Arpeggione Sonata in A minor by Schubert, the Vitale Chaconne in G minor transcribed for cello and piano by Mr. Kurtz, and a closing group by Frescobaldi, Mendelssohn, de Laserna, Milhaud, Cassado, and Benjamin. Kurtz is at his best in sustained phrases which he plays with dynamic control and tonal beauty. His florid work is for the most part facile and fluent. Artur Balsam, at the piano, played with artistry and cooperation. M. C.

If it is meritorious to be different, Bernardo Segall in his recital at Carnegie Hall on Nov. 16 deserves high credit. His readings of familiar works like the Organ Toccata and Fugue by Bach-Siloti and Beethoven's Appassionata were certainly extraordinary. In the Bach, Segall obviously tried to transfer the effects of the organ to the piano and he did so in black and white. In the following Variations in C major by Mozart, he gave a clean and dexterous reading. But the Appassionata was so personal as to seem distorted. A following Chopin group was also treated in this very individual way. However, in three pieces by Villa-Lobos, enchanting short items, and in the first performance of Stanley Freedman's Night Letter from Mars, Segall was convincing and showed his inherent pianistic abilities, which were confirmed further in Stravinsky's Etude in F sharp major and Prokofieff's Suggestion Diabolique. H. W. L.

Russel Sherman presented a debut recital at Town Hall on Nov. 17 with a long and exacting program. The 15-year-old pianist has a remarkable technic which helps him to play cleanly such difficult pieces as Liszt's Spanish Rhapsody and Ravel's Toccata. But Sherman is more than a technician. His reading of Beethoven's Appassionata, though not exhausting its depth, was musical and understanding. The same can be said of his Chopin interpretations. Sherman's tendency to pound his instrument too much may be called a privilege of youth, and he is an artist of great promise who should be watched. H. W. L.

Esther Andreas, dramatic soprano, was presented in recital at Town Hall on Nov. 17. The singer was cordially received in a program consisting of airs by Monteverdi and Vivaldi; the Didone Cantata by Marcello; lieder by Hugo Wolf; and a delightful group of American and English songs and folk-tunes by Bainbridge Crist, John Duke, and Ernst Bacon. Selections from Poème de l'Amour et la Mer, by Chausson, and interesting Spanish songs by Turina and Obradors concluded the fine list. The soprano sang with good style and gave an impression of poise and experience. Owen Anderson was the accompanist for Miss Andreas. M. C.

Landowska Scores

A capacity audience in Town Hall was spellbound by Mme. Wanda Landowska on Nov. 18. The distinguished harpsichordist offered musical pearls of the 17th and 18th century. The Chaconne by Chambonnieres, a work heard too rarely, and Rameau's Suite in G major were presented in a colorful and exquisite interpretation. These two works marked the climax of the evening. In Bach's Partita in C minor, and even more in Mozart's A major sonata (K. 331) which was performed on the piano, Mme. Landowska's highly personal style was also manifest. The Rondo alla Turca of the Mozart sonata was repeated on the harpsichord. Many encores were added. H. F. K.

Minuetta Borek's debut recital in Town Hall on Nov. 18 showed the Canadian pianist to advantage in tone, technique and interpretation, although she was handicapped by nervousness. Miss Borek is a player of more than surface charm; at its best her playing shows sensitivity and a rare grasp of poetic content. Her list included Scarlatti's Sonatas in F and A, Bach's Italian Concerto, Beethoven's Thirty-two Variations in C minor, Kabalevsky's Sonatina, a Chopin group, and her own suite, New York, a set of five keyboard sketches of the metropolis. D. B.

Owing to the illness of one of the Budapest String Quartet, the New Friends of Music program, at Town Hall, Nov. 18, presented Webster Aitken, American pianist; Felix Galimir, who usually has been heard with his own quartet on these programs; Robert Maas, formerly of the noted Pro Arte Quartet, who has recently returned after five years in occupied Belgium; Carlton Cooley, viola; Philip Sklar, bass; and John Wummer, flutist. Under these conditions, distinguished ensemble playing was not to be expected, and the fact that they got together at all was a tribute to the outstanding musicianship of the participants. The program offered the Brahms B major Piano Trio, Op. 8; Schubert's Introduction and Variations for Piano and Flute; and the A major Piano Quintet, Op. 114, by Schubert. M. C.

U. S.-Soviet Program

The first conference on American-Soviet Cultural Cooperation under the sponsorship of the Committees of the Arts, National Council of American-Soviet Friendship, had a panel session of the music division on Nov. 18. Speakers were Dr. Serge Koussevitzky, Honorary Chairman; Aaron Copland, Chairman; Elie Siegmeister, Leonard Bernstein, Marc Blitzstein and Dean Dixon. The speakers touched on various aspects of American-Soviet relationship with regard to music, and a capacity audience followed their reports with attention. The evening's session brought a short musical program consisting of Leo Smit's rendition of Kabalevsky's Six Preludes for Piano, and the first performance anywhere of two arias and a duet from Prokofieff's hitherto unperformed opera "War and Peace" sung by Valentina Vishnevska and Boris Voronovsky. H. W. L.

Pianist from Uruguay

Nibya Marino, young Uruguayan pianist, gave her second Carnegie Hall recital on Nov. 18. The first was played last year, at which she made a decided impression. This season she presented Bach's Italian Concerto, Schumann's C major Fantasy, three mazurkas and the A-flat Polonaise by Chopin, and works by Fauré, Debussy, Giucci, Cluzeau-Mortet and Albeniz. That she is a well-schooled pianist there is no doubt. Everything is thoroughly planned and carefully played. She has a big technique and a feeling for the music. Her biggest drawback is a tendency to overpedal, which may account for the curiously muffled quality that sometimes was in evidence. In places, especially the middle movement of the Fantasy, she strove too hard for grand effects that never came off. Her tone, however, was never percussive or overbright, and usually agreeable. H. C. S.

A pleasing debut was made at Times Hall on Nov. 18 by Marie McCormack, young soprano, who has an attractive voice and stage personality and a good sense of musicianship, not yet fully developed. Her list included operatic arias by Mozart, Massenet and Thomas, the Czardas from Johann Strauss' The Bat and other numbers, including an English group by Andrew Buchhauser, Colin Wendell, John Alden Carpenter, Gene Bone and Howard Fenton, and Richard Hageman. The capable accompanist was Robert Hufstader. D. B.

Barere Shows Dexterity

The romantic element was stressed in Simon Barere's piano recital at Carnegie Hall on Nov. 19. The program started without preamble, with Schumann's Etudes Symphoniques. Following were two of Schumann's Fantasiestücke, Chopin's Fourth Ballade and Fourth Scherzo, a Liszt group consisting of the Funerailles, Valse Oubliée and F minor Etude, five Etudes by Scriabin and the Strauss-Godowsky Fledermaus paraphrase. There is no disputing that Barere is one of the greatest living technicians, but he apparently can't resist octaves. This was unfortunately manifested in the Schumann variations, which is not merely a showpiece. He also has a tendency to play fast sections too fast and slow sections too slow, as in the Schumann Fabel, where the line was lost. The Chopin group went much better, and from there on the evening was absolutely brilliant. The pianist had to repeat the Liszt Etude; the Scriabin group displayed delicacy and imagination, and the rendition of the fabulously difficult Godowsky work was staggering. H. C. S.

Dorothy Minty, on Nov. 19 at Town Hall, gave a violin recital that showed comprehension and intelligence, not to mention a first-rate technical equipment. She opened with the Partita in E minor by Bach and later was heard in Richard Strauss' Violin Sonata, the Ysaye Ballade, and Prokofieff's Sonata, Op. 94. Miss Minty has the ability to hold herself in check when it comes to cantilena passages, and there her tone is firm and clean without an excess of vibrato. Her playing cannot be called impassioned; rather it is logical and musicianly. Bertha Melnik was the authoritative accompanist. T. F. P.

1st Season

AMERICAN SUITE

FOR FULL ORCHESTRA

(also issued for String Orchestra)

by **CHARLES WAKEFIELD CADMAN**

based upon authentic American folk-themes

1. Indian **2. Negro**

3. Old Fiddler

Brilliantly scored! Effective for any program!

Performance time: 9 minutes 35 seconds

SUCCESSFULLY PLAYED BY:

Chicago Symphony Orchestra
New York Philharmonic
Indianapolis Symphony Orchestra
Kansas City Symphony
Birmingham (Ala.) Symphony
Rochester Symphony
N. Y. University Orchestra
Saratoga Festival Orchestra (premiere under Charles Adler)
Sontag String Ensemble (N. Y.)

COMPOSERS PRESS, INC., 853 Seventh Ave., New York 19, N. Y.

A Half Century Of Recording

(*Continued from page 7*)

more than justice not to release a disc unless it passes the most rigid tests. Those who are not regular record buyers do not realize the number of orchestral organizations that have been recorded. Consider the American orchestras alone. Victor has the Boston "Pops," Boston Symphony, Chicago Symphony, Cincinnati Symphony, Detroit Symphony, Indianapolis Symphony, Janssen Symphony of Los Angeles, National Symphony, NBC Symphony, New York City Symphony, San Francisco Symphony, and St. Louis Symphony. Columbia has under contract the Columbia Broadcasting Symphony, the Philadelphia, Minneapolis, New York Philharmonic, Pittsburgh, and Cleveland Symphonies, and the Busch Ensemble.

Thus, with the entire field sewed up, the two major companies have it in their power to raise incalculably the standard of musical appreciation in America. At present, naturally, things are unsettled, but it will not be long before pre-war standards obtain. It is to be hoped that when conditions straighten out some of the present tendencies will be corrected. The lack of enterprise in presenting ancient music, for one thing. The too-aggressive publicity building up the wrong kind of music, for another.

The constant duplications are also to be deplored. For instance there was no especial need for the new Brahms Third Symphony recently issued—not when several excellent versions already were in existence and things like Mahler's Kindertotenlieder, many Haydn and Mozart symphonies, Franck's Les Djinns and a number of fine American works are awaiting a first American recording. The plight of the connoisseur or serious collector is serious, and they exist in greater number than the companies seem to think. Even one album a month—something like Victor's old Connoisseurs' Corner—directed toward the person whose tastes are discriminating would go a long way and do much to ease the suspicion he now bears toward the industry.

Hiatuses in the Catalogues

There are many superb orchestral works that have either never been recorded or never been available in America. In addition to the few mentioned above, the following come to mind: among piano concertos, the Arensky, Scriabin, d'Albert, Hahn, Medtner, Rubinstein D minor and Mendelssohn D minor. The Delius Mass of Life should be on records. So should the Martinu First Symphony, Egar Second Symphony, Mahler's Fourth, Miaskowsky's Twenty-First, Smetana's Tabor, many of Handel's and Vivaldi's Concerti Grossi, some of the Schütz Cantatas, Dowland's Lachrymae, Fauré's Masques et Bergamasques, Prokofieff's Scythian Suite—the list is endless. For lighter fare, Suk's Scherzo Fantastique or the utterly charming arrangement of Strauss' waltzes that Dorati has arranged for the ballet Graduation Ball would not be amiss.

The future? Victor's plastic disc promises to be the last development along orthodox lines. It provides a high frequency disc that plays quietly, but does not appear to be cut much higher than standard records. Unless pickups with a lighter mass are introduced records will continue to be cut at the 7000-7500 level. Wire recording definitely will be the recording of the future, much more so than film. It is capable of long playing, of high response, and is much more convenient to store. Whether it will be more economical remains to be seen—but do not look for wire recording to appear in a practicable form for a number of years, at which time we may be able to enjoy it in a far better world than this is.

SZELL

(*Continued from page 18*)

Career in America

While in Prague in 1931 he accepted an invitation to come to the United States for three months as guest conductor of the St. Louis Symphony. Meanwhile, he also served as guest with many orchestras abroad—the Berlin, Vienna, Leningrad, Brussels, and Budapest Philharmonic Orchestras, the Amsterdam Concertgebouw, The Hague Residentie Orchestra, London Philharmonic and BBC, Manchester Hallé, Liverpool Philharmonic, Stockholm Konzertföreningen, Copenhagen Radiofonien, and others. In 1937 he succeeded John Barbirolli as regular conductor of the Scottish Orchestra. In 1938 and 1939 he toured Australia to conduct the Celebrity Concerts of the Australian Broadcasting Commission in Sydney, Melbourne and other cities.

On his return voyage from Australia to England, Szell was "marooned" in the United States by the outbreak of the war. What he has accomplished since belongs to musical annals—including his conducting of the NBC Symphony on the invitation of Toscanini. (The latter, by the way, had heard him conduct twice in The Hague and had invited Szell to appear with this orchestra at a time when he could not accept.) His other activities have included appearances with the New York Philharmonic-Symphony during the past several seasons and the present one, guest performances with the Boston Symphony and other major orchestras, and his meteoric ascent as one of the leading conductors at the Metropolitan Opera.

Retains Informality

With all these successes, Szell has remained unchanged in personality. He is unassuming, serious, almost simple in his manner, and with a boyish sense of humor, together with a matter-of-fact quality which is sometimes misconstrued as coldness. But the man who gives so much emotional wealth to his music has to economize this rare endowment when off duty. Besides, he is extremely averse to all sentimentality.

In his spare time, Szell does not care to indulge in too much "shop talk." He rather likes to become engrossed in all the other problems of life. He is widely read, loves to play bridge, and among the outdoor sports he prefers golf. In the evenings he enjoys playing in informal chamber music sessions with old friends who drop in—and who sometimes include such celebrities as Szigeti, Francescatti, Huberman, Adolf Busch or Erica Morini. Mrs. Szell is a genial looker-on at these sessions.

After having paid homage to the masters, the famous folk are as likely as not to talk about gastronomy, for Szell is an expert in the dishes of every land he has visited and very much in the "know" as to where to obtain native delicacies. They also are likely to relax in the enjoyment of his fund of stories about music folk and their doings the world over, of which Szell has a vast and inimitable repertory. Finally, if other pursuits pall, the visitors often ask the conductor to produce his famous collection of international newspaper misprints. It must certainly be the most extensive of the sort, and many musical faces would be red if they could see it!

•

Pierre Key Passes

As Musical Courier went to press, news of the death of Pierre V. R. Key, 73, New York publisher and writer on music, in that city on Nov. 28, was received. Mr. Key was the publisher and editor of The Musical Digest. Born in Grand Haven, Mich., he studied at the Chicago Musical College, wrote criticisms for the Chicago Times-Herald and American, and was music editor of the New York World from 1907 to 1919. He was the author of several books on music. His widow survives.

FLORENCE

WIGHTMAN

HARPIST

". . . whose brilliant playing has won recognition for her in all parts of the country."

—*Every Evening*, Wilmington, Del.

SOLOIST

Metropolitan Opera Association

Concert Booking, Season 1946-47

Room 701, 119 West 57th Street, New York 19, N. Y.

WASHINGTON'S FALL EVENTS PROVIDE NOVELTY

Gebauer in Washington Recital

(Special telegram to the Musical Courier)

WASHINGTON.—Werner Gebauer, violinist, in recital at Phillips Gallery scored significant success with Bach-Chaconne, playing with sound musicianship, beautiful tone and technical perfection. The first performance of his own Variations on a Theme by Joachim was greeted enthusiastically for musical delicacy and technical brilliance. Sonatina by George Antheil, though musically superficial, is effective concert material. The program, containing the Geminiani-Ysaye Sonata, Schumann-Kreisler Fantasie, Carmen Fantasie by Sarasate, was prolonged by demanded encores.

DR. HENRY LEVINGER.

JOSEF MORSON
VOICE PEDAGOGUE
The principles of Dr. P. M. Marafioti.
Acquaint yourself with these principles by reading his books—
Caruso's Method of Voice Production and The New Vocal Art.
Pupils prepared for Singing Careers and for Teaching
160 West 73rd St., New York 23, N. Y. TRafalgar 7-6700

ARTHUR **LORA** FLUTIST
Faculty
Juilliard School of Music
Manhattan School of Music

MAX JACOBS
VIOLINIST
AUTHOR of "Modern Scale Studies" for Violin (Ditson)
CONDUCTOR Young Men's Symphony of New York
915 Carnegie Hall, New York 19, N. Y. Wickersham 2-3600

H. ARTHUR BROWN
CONDUCTOR
El Paso Symphony Orchestra
Office: Hilton Hotel, El Paso, Texas

DRAKE CIVIC SYMPHONY
DES MOINES, IOWA
FRANK NOYES, Conductor
ELEANOR REHMANN, Pres. VICTOR YOUNG, Bus. Mgr.

WASHINGTON. — This year's Elizabeth Sprague Coolidge Medal for eminent service to chamber music was awarded to Alexander Schneider, violinist of the Alberneri Trio and former member of the Budapest Quartet. Mrs. Coolidge, presenting the award at the annual Founder's Day concert of the Coolidge Foundation on Oct. 30, noted Schneider's distinguished career and declared that "by his authoritative artistry, altruism, courage and endless energy he has set a new standard, both mechanical and spiritual." Schneider is the 20th recipient of the award, which was first given in 1932.

The Albeneri Trio, founded by Schneider two seasons ago, performed for the first time a piano quartet in B minor by Adolph Busch, dedicated to Mrs. Coolidge, and a new string trio by the Brazilian, Heitor Villa-Lobos, which was commissioned especially for this concert. Milton Katims, viola, assisted in both. Benar Heifetz, cello, and Erich Itor Kahn, piano, are the other members of the trio.

The quartet, written in 1943, is an intricate work in the romantic tradition, exhibiting the characteristic robust temper of the composer. The Villa-Lobos trio, for violin, viola and cello, is an energetic work, being almost continuously agitated in mood, and is lacking in the customary Latin rhythms. Its involved melodies and unfamiliar harmonies, while not easily comprehended at first hearing, nevertheless command consistent interest in their unfolding. Both works were warmly received.

Schubert's fine E flat major piano trio concluded the program, which marked Mrs. Coolidge's 81st birthday.

Ormandy and the Philadelphia Orchestra, in the first of eight concerts, introduced three new compositions: Paul Creston's Chant of 1942, Song of the Marshes by the Italian Renzo Rossellini, and Four Churches, A Symphonic Poem, by the Brazilian Francisco Mignone. All three skilfully constructed, the first spoke of the strident spirit of the war year, the second of a romantic and timeless peacefulness, and the last of colorful Latin religious pageantry. Setting these off were Beethoven's Seventh, played with exhilaration, and the lush Handel-Ormandy Overture in D Minor.

Another new composition by the Baltimore composer Franz Bornschein, entitled Moon Over Taos, was performed for the first time here at the National Symphony's opening concert.

Featured soloist of the concert was Nathan Milstein, who easily accomplished all that can be demanded of the Bruch G minor concerto. Hans Kindler filled out the program with Kabalevsky's 2nd symphony, a suite by Purcell and his own transcription of the Chopin Polonaise, Op. 53.

Marjorie Lawrence, Australian soprano, joined the orchestra to start the Wednesday subscription series, singing Dido's Lament from Purcell's Dido and Aeneas and the finale from Strauss' Salome, and winning prolonged applause. Kindler gave a sensitive, if somewhat over-restrained, reading of Mozart's early G minor symphony, No. 25, adding Glazounov's Festive Overture and Delius' The Walk to Paradise Garden. He also repeated the Polonaise, offered, he told the audience, "as an antidote to the vulgarizations of Chopin that are currently popular." A piece by George Antheil, Decatur in Algiers, received its premiere but proved insignificant.

Samuel Barber's First Symphony, in its revised form, was given a local premiere at the second subscription concert, and was both well played and cordially received. A superb performance of Beethoven's Lenore Overture No. 3 together with pieces by Wagner and Khatchaturian completed the program.

The orchestra gave a special victory loan concert on Nov. 15, with Dr. Kindler conducting.

Ballet Theatre Series

The orchestra collaborated with the Ballet Theatre in four performances of ballet, the 13 works including four new to Washington—Graziana, with music by Mozart, Firebird by Stravinsky, On Stage by Dello Joio and Kidd, and Interplay with music by Morton Gould.

On the opera schedule, Grace Moore starred in Tosca, first offering of the Philadelphia La Scala Opera Company. Others in the cast were Armand Tokatyan, George Czaplicki, Pompilio Malatesta, Paul Dennis, Francesco Curci and Mildred Ippolito, with Giuseppi Bamboschek, conductor. Carmen, opening production of the Washington Grand Opera Company, presented Regina Resnik in the title role. Gabriele Simeoni conducted.

Two pairs of concerts by the Budapest String Quartet for the Whittall Foundation at the Library of Congress offered quartets by Haydn, Beethoven and Mendelssohn as well as the second quartet by Walter Piston and an especially stirring performance of Schubert's quartet in G major, Op. 161.

A Beethoven program by the Sinfonietta at the National Gallery, under Richard Bales, featured Ania Dorfmann in the C major concerto, performance being notable for its clarity and virility. A large audience, many of whom stood, also heard the Prometheus overture and the Fourth Symphony. Abram Chasins, pianist, and John Jacob Niles, ballad singer, gave recitals at the Gallery. Niles also appeared at the Phillips Gallery.

Elijah Sung

Mendelssohn's Elijah was performed by the Washington Choral Society, Louis Potter directing, with Mary Van Kirk, contralto, Frances Yeend, soprano, Lucius Metz, tenor, and Robert Nicholson, baritone, as soloists.

A capacity audience greeted the First Piano Quartet, which played a varied program including an abridged version of Beethoven's Moonlight Sonata, a Chopin group and, most successfully, Gershwin's Rhapsody in Blue and other modern selections.

Recitalists included Claudio Arrau, Fritz Kreisler and Lawrence Tibbett. For Alec Templeton's appearance the audience overflowed onto the stage. President and Mrs. Truman attended a benefit concert given by the musical humorist, Victor Borge, on behalf of Vassar-Wellesley scholarship funds. Reah Sadowsky, pianist, appeared at the Arts Club.

JAMES G. DEANE.

-- CAROL SILVER --
AMERICAN PIANIST

Soloist:
CHICAGO BUSINESS MEN'S ORCHESTRA
Orchestra Hall
LAWRENCE COLLEGE UNIVERSITY COURSE
W G N SYMPHONY ORCHESTRA HENRY WEBER Conductor
MUSICAL ARTS PIANO SERIES
NEW YORK CITY TOWN HALL (Recital)
RIPON COLLEGE ARTISTS SERIES
For dates, communicate with
E. L. DEWAR, 825 Orchestra Hall, Chicago 4, Ill.

BOSTON Premieres New Scores

By JULES WOLFFERS

BOSTON.—Another outstanding premier performance was placed to the credit of the Boston Symphony Orchestra when Gian-Carlo Menotti's first notable venture in purely instrumental music, his Piano Concerto in F major, received initial hearing at the fifth pair of regular subscription concerts.

While the masterly playing of soloist Rudolf Firkusny undoubtedly has much to do with the great success it enjoyed, the work itself shows musicianship and skill of high order. In three movements, the concerto discloses mixed Italian and American influences. The keyboard technique stems from Domenico Scarlatti, but some of the rhythmic devices, particularly in the last part, are Tin Pan Alley. One would naturally expect the composer of Amelia Goes to the Ball and The Island God to know and use a fine melody, but more thans this, he has achieved admirable integration between the solo part and orchestra. This is no ordinary work both for its own sake and for what it promises.

Associate Conductor Richard Burgin, making his first appearance of the season on the podium, backed up Mr. Firkusny effectively and intelligently. Beethoven's Prometheus Overture, Morton Gould's Spirituals, and the Tschaikovsky Second Symphony were directed with imagination and fervor.

Prokofieff's 5th Symphony Introduced

With Koussevitzky back on the platform, an important work was introduced to America in the 6th pair of programs when Prokofieff's remarkable Fifth Symphony, superbly played and conducted, fell on fertile ground here. The new work is tremendous in scope and shows an imagination, and depth not previously associated with the heretofore rather satirical and acid Russian. Being Prokofieff, we would expect orchestral brilliance and technical mastery—what surprises is the passion, lyricism and expressiveness in all four movements. Evidently it took a war to shake Prokofieff loose from his irony. At any rate he has produced a masterpiece. Dr. Koussevitzky chose the Mozart Adagio and Fugue and the Brahms Symphony No. 2 for the second half. Both were excellently done, but unfortunately, thoughts of many remained with the Prokofieff which should have been played in the final (and broadcast) part of the concert. No doubt there were considerations which made this impossible.

Boston Grand Opera Company's Series

The Boston Grand Opera Company, Stanford Erwin, managing director, completed three weeks of Boston Opera House presentations on Nov. 11. While the orchestra and conducting was not always of acceptable standard and while chorus and scenery often proved inadequate, the principal ingredients of good singing and acting were very much in evidence. Nearly every performance was featured by fine work on the part of many of the principals. Leonora Corona was distinguished in her roles. Pia Igy, in Madame Butterfly and Traviata, was convincing vocally and histrionically. Robert Shilton continued the fine work noted in previous roles. Demonstrating much versatility, Virginia Pemberton sang frequently with her work showing considerable improvement as the engagement proceeded. As Escamillo and in several other roles, Eduardo Rael disclosed a commendable voice and an arresting presence. One of the finest performances was that of Pagliacci with Norberto Ardelli, Jean Parilli, Angelo Pilotto, Lawrence White and Anthony Amato co-operating in a convincing and authentic presentation.

Recitalists of the Fortnight

Among the fortnight's recitalists, Isaac Stern displayed some violin playing of first-class rank in a varied and solid Symphony Hall program of Brahms, Wieniawski, Bach, Hindemith, Szymanowski and Saint-Saens. Alexander Zekin was the accompanist.

Patrice Munsel opened the Boston Morning Musicales at the Hotel Statler presented yearly to aid the Boston School of Occupational Therapy. Miss Munsel had the audience with her all the way. If she is not yet the world's greatest singer, she can certainly put in a legitimate claim for priority in all the trimmings that surround her voice. Stuart Ross was at the piano, with Betty Wood an able flutist.

Hazel Hallett, local pianist, pleased a large Jordan Hall audience with some brilliant and incisive interpretations. She included Leonard Bernstein's Seven Anniversaries and a Poème by Katchatourian highlighted the otherwise conventional list.

Leginska Pianist Applauded

Ethel Leginska presented her fifteen-year-old pupil, Gloria Greene, in an all-Beethoven recital at Jordan Hall. Miss Greene has plenty of technical equipment and much talent. She is very evidently a faithful disciple of her distinguished teacher. Whether or not the recitalist can draw on her own resources for an authentic point of view in Beethoven is something that the future must disclose.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Dec. 1. Philharmonic-Symphony, Rodzinski conducting, Wanda Landowska, pianist and harpsichordist, soloist, CH, E; Artiss & Charlotte De Volt, harp and violin recital, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Werner Gebauer, violinist, TH, E; Burl Ives, ballad singer, TH, 11:15 p.m.

Dec. 2. Philharmonic-Symphony, Rodzinski conducting, Wanda Landowska, pianist and harpsichordist, soloist, CH, A; Frieda Hempel, soprano, TH, A; New Friends of Music (Saidenberg Little Symphony; Bronislaw Huberman, violinist; Ralph Kirkpatrick, harpsichordist; John Wummer, flutist), TH, 5:30 p.m. Emile Baume, pianist, TH, E; Olga Coelho, Brazilian soprano, Salvatore Mario de Stefano and Alda Astori, harp and piano duo, TiH, A; Margaret Miller, soprano, TiH, E.

Dec. 3. William Harms, pianist, CH, E; Olga Barabini, pianist, TH, E; Ruth Morrison, soprano, TiH, E.

Dec. 4. Rudolf Serkin, pianist, CH, E; Rhea Kuleske, pianist, TH, E; Roy Gay, tenor, TiH, E.

Dec. 5. Alexander Brailowsky, pianist, CH, E; Portia White, contralto, TH, E; Putnam Aldrich, harpsichord, Howard Boatwright, violin, and Helen Boatwright, soprano, TiH, E.

Dec. 6. Philharmonic-Symphony, Rodzinski conducting, Yehudi Menuhin, violinist, soloist, CH, E; Carina Orasto, soprano, all-Sibelius program, TiH, E.

Dec. 7. Philharmonic-Symphony, Rodzinski conducting, Yehudi Menuhin, violinist, soloist, CH, A; Marisa Regules, pianist, CH, E; Eunice Eaton, pianist, TH, E.

Dec. 8. Philharmonic-Symphony, Rodzinski conducting, Gyorgy Sandor, pianist, soloist, CH, E; Eleanor Starkey, soprano, TH, 5:30 p.m.; First Magyar Reformed Church concert, TH, E.

Dec. 9. Philharmonic-Symphony, Rodzinski conducting, Yehudi Menuhin, violinist, soloist, CH, A; Isaac Stern, violinist, CH, E; Karin Branzell, contralto, TH, A; New Friends of Music (Rudolf Serkin, pianist, Adolf Busch, violinist), TH, 5:30 p.m.; Jan. Smeterlin, pianist, TH, E; Charles Russell, bass-baritone, TiH, A; Ruth Reynolds, contralto, TiH, E.

Dec. 10. Nathan Milstein, violinist, CH, E; Hilda Banks, pianist, TH, E.

Dec. 11. Philadelphia Orchestra, CH, E; Nadia Reisenberg, pianist, TH, E.

Dec. 12. Henri Temianka, violinist, CH, E; Robert Brereton, pianist, TH, E; Emilio Osta, pianist, and Teresita Osta, Spanish dancer, TiH, E.

Dec. 13. Philharmonic-Symphony, Bruno Walter conducting, CH, E; Bell Chorus of New York, TH, E.

Dec. 14. Philharmonic-Symphony, Bruno Walter conducting, CH, A; Dalles Frantz, pianist, CH, E; Nestor Chayres, tenor, TH, E.

Dec. 15. Philharmonic-Symphony Young People's Concert, Ganz conducting, Cynthia Ann Otis, harpist, and Edouard Nies-Berger, organist, soloists, CH, M; Don Cossack Chorus, CH, E; ICOR Association concert, TH, E.

Photo by J. Abresch, N. Y.

FAUSTO CLEVA

Conductor

•

GENERAL ARTISTIC DIRECTOR

CHICAGO OPERA COMPANY

SEASONS 1944 AND 1945

MUSICAL DIRECTOR

CINCINNATI SUMMER OPERA

12 SUCCESSIVE SEASONS

1934 - 1945

CONDUCTOR

SAN FRANCISCO OPERA COMPANY

SEASONS 1942 - 1943

•

Hotel Ansonia, 73rd Street and Broadway, New York 23, N. Y.

Montreal Hails Baton Guests

Les Concerts Symphoniques opened their season with an unusual program under the baton of Vladimir Golschmann, and with Alexander Brailowsky as superb soloist in the Rachmaninoff Concerto No. 1. Schoenberg's Verklaerte Nacht gave Mr. Golschmann an opportunity really to display the orchestra's technic. Although new to Montreal, Khachaturian's Three Dances brought the evening to an enthusiastic close.

A program of interest was presented at the Forum. Rose Bampton, Metropolitan soprano, sang well as always. Arthur LeBlanc was also excellent in a Mozart violin concerto as orchestral soloist. He rewarded his audience with Chopin's Prelude in E minor and with his own delightful Caprice d'Enfant. Jean Deslauriers, one of our most promising conductors, proved that he could conduct works of larger scope.

The Don Cossacks paid their annual visit, singing beautiful Russian church music and folksongs.

E. Power Biggs and a well-balanced small orchestra under Fernand Graton's direction were presented by the Casavant Society in the opening event of the 1945-6 series. Mr. Biggs and the orchestra presented four Mozart sonatas and the Canadian premiere of Poulenc's Concerto for organ, orchestra and kettle drums. Mr. Biggs in his solos seemed to aim at clarity and dexterity of performance, a sound example for organists.

Zino Francescatti was heard with Les Concerts Symphoniques Orchestra in the Saint-Saens Rondo Capriccioso. The phrasing, pizzicati effects and wonderful chromatic run were all noteworthy. He had the orchestra enthralled as well as the audience. Antal Dorati, the evening's conductor, and the orchestra did their share well.

Bruno Walter's conducting of the previous all-symphonic program was so fine that no soloist was needed that night.

M. E. C.

Toronto Symphony Orchestra Makes Film

Recently the National Film Board of Canada completed a sound film of the Toronto Symphony Orchestra. This season the orchestra plays 12 regular concerts, 24 "pop" programs, five student concerts and six out-of-town engagements, a total of 47 appearances. Jack Eton, manager, indicates an all-time high in requests for seats. In a recent issue of the Orchestra House Organ it was indicated that five years ago the average earnings of musicians in this organization were $450. Under the vigorous leadership of Sir Ernest MacMillan, with Ettore Mazzoleni, associate conductor, the average earnings during the war period have increased to $1,330.

RUSSELL GERHART
conducting an early fall concert of the Toronto Philharmonic Orchestra in the Promenade series. (Photo by Prince and Booth.)

DETROIT ORCHESTRA GREETED

By AUGUST MAEKELBERGHE

DETROIT.—Artur Rubinstein opened the formal music season of Detroit, the first soloist to appear on an impressive list for the Temple Series. His program included works by Beethoven, Chopin, Debussy, Granados and Stravinsky.

The same week, Masonic Temple glittered with jewelled evening dresses and formal attire for the opening of the Detroit Symphony season.

Karl Krueger, recently returned from a brilliant guest conducting tour of South America, offered a program including the Eroica of Beethoven, Rimsky-Korsakoff's Capriccio Espagnol and four shorter pieces by Mendelssohn, Brahms, Liadow and Berlioz.

On Nov. 1, the duo-piano team of Vronsky and Babin were the soloists with the Symphony, and on Nov. 15 Witold Malcuzynski, the young Polish pianist who brilliantly performed with the Symphony last year, returned to Masonic Temple for a second concert under Mr. Krueger's direction.

Mignone Novelty Heard

Mr. Krueger presented Detroit with the first fruits of his South American tour on Nov. 8, when he played Francisco Mignone's Festivals. The concert, in line with a policy announced earlier, was one of a number devoted solely to orchestral music. The other compositions selected were Moussorgsky's Khovanstchina Overture, Rachmaninoff's Third Symphony, and Stravinsky's Fire Bird Suite.

Jeanette MacDonald appeared in a recital at the new Music Hall. Miss MacDonald's program consisted of old English airs, German lieder, operatic arias, and familiar ballads. Her accompanist was Collins Smith.

Civic Center Project Revived

Interest in the proposed new Civic Center has been revived among Detroit opera-lovers through the highly successful season sponsored recently by the Detroit Guarantors for the Philadelphia La Scala Opera Company.

Discussion of one of the city's most ambitious postwar projects centers on the possibility of a new civic center auditorium including a revolving stage.

Ezio Pinza, Metropolitan basso, gave a recital at Masonic Temple before a crowd bigger than any this season. His program was varied and most pleasing. He was ably accompanied by Gibner King, who played a fine solo group about mid-program.

Sevitzky Forces Win Ovations

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra, Fabien Sevitzky music director and conductor, made an auspicious opening before a brilliant, sold-out house. Dr. Sevitzky had chosen wisely a program designed to please all. On the familiar side was his own agreeable adaptation of Kreisler's Praeludium and Allegro, Cesar Franck's beloved Symphony, and The Fire-Bird Suite of Stravinsky. Of contemporary interest was the world premier of Lionel Barrymore's Fugue-Fantasia, with a polka thrown in for good measure, plus a Victory Fanfare by a conductor colleague, Eugene Goossens.

Mr. Barrymore writes well, if his work is not ruggedly individualistic and new in style and address. Scored for the most part for strings, it gave Dr. Sevitzky the opportunity to display the calibre of his string sections. He infused his own vitality into the players and brought it off with brilliant success.

The Franck Symphony suffered from lack of sympathetic ensemble possible with seasoned players only. Although Dr. Sevitzky gave a thoughtful, well-coordinated reading, even he could not inspire his young musicians with his own spirit. The highlight of the evening was the Fire-Bird Suite. Here Dr. Sevitzky's magnetism and forceful directing were irresistible. The orchestra has healthy vitality and enthusiasm, under Dr. Sevitzky's very capable training, and can look forward to a brilliant season of new triumphs.

Indianapolis was given a rare treat when the renovated Desert Song was presented here with Walter Cassel and Dorothy Sandlin in the leading roles. Equipped with new scenery, new costumes, and excellent casting in major and minor parts, it produced an enthusiastic approval from packed houses for every performance. Once the formalities of introducing the hero were encompassed, a lively pace was maintained from beginning to end. The voices and the acting were of a calibre surpassing the former Shubert production. Mr. Cassel, in particular, showed an excellent voice and effective acting in the chief male role.

E. J. B.

•

Bagby Anniversary Concert

George Bagby announces the annual Bagby Music Lovers' Foundation Benefit Concert for Dec. 3 (2:30 p.m.) in the Grand Ballroom of the Waldorf-Astoria. Leading artists of concert and opera will donate their services. Officers and Trustees of the Foundation are Mr. Bagby, President; Mrs. Edward Ziegler, Vice-President; Mrs. Charles Tressler Lark, Secretary and General Counsel; William Matheus Sullivan, Assistant-Secretary; H. H. Martin, Treasurer; Lucrezia Bori, Edward Johnson.

TONIO in PAGLIACCI
Philadelphia — January 23, 1946
Baltimore — January 25, 1946

ANGELO PILOTTO

BARITONE

TRIUMPHS IN BRAZIL

LA BOHEME

"The baritone, Angelo Pilotto, sang Marcello and gave a fine portrayal, distinguished in aspect. Not only did he sing with generous voice but also revealed a large range full of sonority in the middle notes. . . ." *(A Gazeta, S. Paulo, Sept. 13, 1945)*

LUCIA DI LAMMERMOOR

"Angelo Pilotto showed himself a baritone of good temperament and solid vocal formation, with truly excellent diction. . . ." *(O Estado de S. Paulo, Sept. 6, 1945)*

"Angelo Pilotto belongs to the select group of singers whose diction makes one totally dispense with a reading of the libretto. It is not necessary to recount the friendliness with which an artist is received who shows such conscientiousness about the words he is singing. . . . He is a baritone to whom it is a pleasure to listen. . . ." *(A Gazeta, S. Paulo, Sept. 5, 1945)*

DON PASQUALE

"In a principal role . . . Angelo Pilotto, singing for the first time before our public, showed estimable dramatic and vocal qualities. . . . His voice owns the necessary requisites of flexibility and surety, as in his vocal expression is reflected lively action. . . ." *(O Cruzeiro, Rio de Janeiro, Sept. 15, 1945)*

PHILADELPHIA LA SCALA OPERA — CINCINNATI SUMMER OPERA CO. — BOSTON GRAND OPERA CO.

Suite 701, 119 West 57th Street, New York 19, N. Y.

KANSAS CITY Public Fetes Philharmonic

KANSAS CITY, Mo.—Under the direction of its suave and popular conductor, Efrem Kurtz, the Kansas City Philharmonic Orchestra opened its 1945-46 season on Oct. 23. Returning for his third season, Mr. Kurtz was greeted by a responsive capacity audience, which crowded into Kansas City's Music Hall to hear a varied and interesting program. The audience also welcomed back Orlando Barera, concertmaster, who recently returned from the army.

The performance was notable for the fine precision of the orchestra. The Tchaikovsky Fifth Symphony was given a brilliant, albeit sincere and straightforward interpretation by conductor and orchestra. Mr. Kurtz varied his program with the Villa-Lobos Fugue from Bachianas Brasileiras No. 7, a deft and interesting combination of a classical form and a Brazilian folk song. A master of the light touch, Mr. Kurtz played in lilting vein the refreshing Scherzo from the G minor Octet by Mendelssohn, an excellent vehicle for the superb string section. The Fugue and Scherzo proved charming additions to the program, and were enthusiastically received by the audience. The final selection, the Overture to Tannhäuser, had a dramatic reading, building with grandeur to the powerful close.

In response to tumultuous applause, Mr. Kurtz and the orchestra encored with the Missouri Waltz. The arrangement was a special one by the conductor, which he dedicated to President Truman.

V. P.

Drug Firm Sponsors Music

Sensational in any city were the 20,000-guest concerts sponsored by the Katz Drug Company on Oct. 27, attended by 12,000 in the evening and 8,000 in the afternoon. The Kansas City Philharmonic presented Rossini and Bach-Weiner items, March, Op. 99 (Prokofieff-Kurtz) and March, Symphony No. 6 B Minor (Tschaikowsky). Gladys Swarthout sang Thomas and Carmen arias, Benny Goodman, clarinetist contributed Weber and Mozart numbers and swing, and Pierre Luboshutz and Genia Nemenoff played Concerto for 2 Pianos (Mozart) and encores.

Philharmonic Plans

Besides the 10 Subscription pairs the Philharmonic will present six Pop concerts and the Children's series, two each for elementary grade and high school students. The first concert offered Mozart, Strauss, Tschaikowsky and Khatchaturian numbers and Schubert, Handel and Ward se'ections sung by the children. The initial program of 20 Philharmonic broadcasts under Kurtz sponsored by Aireon was on Oct. 25.

Walter Fritschy inaugurated his 39th season as concert impressario with a recital by the First Piano Quartet (first appearance) composed of Vladimir Padwa, Frank Mittler, Adam Garner and Edward Edson, before the usual capacity audience. Several separate concerts, one by Fritz Kreisler and three performances of the Metropolitan Opera are scheduled by Fritschy.

An audience of 2,200 thrilled to the Ballet Russe De Monte Carlo in Concerto Barocco, the Snow Maiden and the Nut Cracker Suite (Tschaikowsky) with Alexandria Danilova and Frederic Franklin, principals. A & N Presentations were sponsors.

Sigma Alpha Iota (Tau Chapter) sponsored an all-Chopin recital by Wiktor Labunski, pianist, netting $700 for the scholarship fund.

Mu Phi Epsilon (Mu Delta Chapter) in their 25th season presented two musicales, with Mary Craig French and Maxine Martin Stover, vocalists, Mary Kate Parker, pianist, Drolette Bradley, guest dancer and Pearl Roemer Kelly, accompanist. Both concerts were held at the Nelson Gallery.

C. C. B.

BUFFALO Season Begins Auspiciously

BUFFALO—William Steinberg made his debut on Nov. 9 as musical director of the Buffalo Philharmonic Orchestra, scoring a pronounced success. To reach Buffalo for this performance, he left Los Angeles on the night of Nov. 3 at 1:00 A.M. after conducting Die Walküre with the Los Angeles Opera, then proceeded to Buffalo, arriving the night of Nov. 4. He took the orchestra through five rehearsals, conducted the concert, and immediately after left for three weeks as conductor of the Vancouver Symphony. He returns here Dec. 5 to rehearse the Orchestra prior to his first appearance conducting the Ford Hour on Dec. 9. He returns on the 10th, rehearses the orchestra for the week, appears on the Ford Hour again on the 16th and conducts his second symphony in Buffalo on Dec. 18, with Berlioz' Fantastique.

Seven Guests for Philharmonic

The orchestra season has been extended to include, besides the ten major symphony concerts, an additional "pops" series. The conductors for the season, in addition to William Steinberg, new musical director of the organization, will include Guy Fraser Harrison, Leon Barzin, Sir Ernest MacMillan, Izler Solomon and Victor Alessandro, also two members of the orchestra, Rudolph Doblin, first cel'ist, and Fred Resse', first violist. Among the soloists will be Salvatore Baccaloni, Zino Francescatti, Pierre Luboshutz and Genia Nemenoff, Artur Rubinstein, Nathan Milstein, Anne Brown, and Regina Resnik.

•

Frederick Jacobi Honored

The American Opera Society of Chicago (national) is conferring upon Frederick Jacobi, American composer, its high honor in the form of the David Bispham Memorial Medal for his American opera, The Prodigal Son. The society presented this opera last spring, and its members voted unanimously that the work should have special recognition. Herman Voedan wrote the words.

•

In commemoration of her fifty-sixth birthday, on Nov. 18, WNYC tendered Amelita Galli-Curci a special radio greeting on the Musical Souvenir Hour. The program consisted of four recordings of opera arias made by the artist, and an address by C. E. Le Massena, author of Galli-Curci's Life of Song.

•

Joseph Fuchs was guest artist at the annual dinner of the Bohemian Club given in honor of Bruno Walter and Maggie Teyte at the Waldorf-Astoria on Nov. 15.

The Alfred Wallenstein photograph on the Front Cover is by Otto Rothschild, Los Angeles, Calif.

JOSEF BLATT

CONDUCTOR

Entire Operatic Repertory

Italian — German — French

Management: WILLIAM L. STEIN, Inc.
Steinway Hall, 113 W. 57 St., New York 19

N. Y. TIMES, Nov. 4, 1945

LUCIE ROSEN PLAYS THEREMIN PROGRAM

Introduces Works by Martinu and Achron at Town Hall—Chatterton Is Accompanist

By OLIN DOWNES

Lucie Bigelow Rosen's Theremin recital last night in Town Hall offered two new works by modern composers. The "Fantasia" of Bohuslav Martinu for Theremin, piano and string quartet, and Isidor Achron's "Improvisation" for Theremin with piano accompaniment were heard for the first time anywhere. Repeated was John Hausserman's "Serenade," which had proved its worth when Mrs. Rosen introduced it last March, and Mrs. Rosen played her own unaccompanied "Study of Intervals."

No doubt Martinu's composition is one of the most important new works that Mrs. Rosen has thus far produced. The solo part is written in special ways considered appropriate for the individual instrument, with ensemble scoring which skillfully sets off its quality. There are beautiful pages in this score, and certain new and striking effects are accomplished.

Mrs. Rosen's intelligence and feeling were evident in all that she did. She had a large and interested audience. The performers beside herself were Frank Chatterton, accompanist; Carlos Salzedo, who accompanied the Fauré Elegie and took the piano part of Martinu's score, and the Koutzen Quartet. Mr. Achron's "Improvisation" was repeated.

Now Booking Season 1945-1946

Exclusive Management BERNARD R. LA BERGE, INC.

119 West 57th Street, New York 19, N. Y.

AMERICA'S OPPORTUNITIES IN FILM THEATRE ORCHESTRAS

By CHARLES PREVIN,

Musical Director, Radio City Music Hall

Following the sudden death of Erno Rapee last June, it has fallen to me to step up to the same podium at Radio City Music Hall occupied by this dynamic, brilliant leader. Almost a stranger in New York after nine full Hollywood years, I nevertheless accepted with the liveliest expectation, the task of leading the only permanent, resident theatre orchestra of symphonic proportions and skill in America.

There are high standards to be maintained, for Rapee and G. S. Eyssell, the president and managing director of the theatre, long ago established Music Hall traditions known throughout America. And there are obligations to the public to continue those fine traditions. But even more than this, it is exciting to be able to plan for ways of building on those splendid, firm foundations already here, of carrying on the musical innovations with which the maestro before me first startled theatre-goers a decade ago, when the Music Hall was first opened.

First, let us save space by agreeing that the great American public has become a healthily sophisticated, eager musical audience. What of the future? What are we to do with the rich musical opportunities which the past and present have prepared for that future? What, I ask myself—to get a bit personal—of our musical future at the biggest, most musical popular theatre in the world?

CHARLES PREVIN,

Director of Music at Radio City Music Hall and Conductor of the Radio City Music Hall Symphony Orchestra. (Affiliated Photo-Conway.)

Favors U. S. Composers

In the first place, I am militantly in favor of the cause of the modern American composer and want to bring a lot of new native music to audiences. Prophets may not be without honor save in their own countries, but I am of the opinion that we should hear more American music if we had more American-born conductors. It is understandable that a conductor is more sympathetically inclined toward new music by composers of the land of his own origin.

Because most of our greatest symphony maestros are not native Americans, the American composer has had a struggle to be heard.

Today it is true that many of our greatest conductors of foreign birth and background are doing splendid service for our local musical heroes of creative talent. Symphonic concert-goers are familiar with Copland, Diamond, Harris, McDonald and, to a degree, with such composers as Meredith Willson, whose new symphony, by the way, is delightful. But still the vast, popular audiences who now are on terms of whistling familiarity with Tchaikovsky, Wagner, Chopin deserve the experience of hearing our American fellows, too. I do not necessarily claim for them the greatness of the European romantic masters, but give us time and a national audience, and we shall see!

Associations with Gershwin

In the meantime, being a Brooklynite, just like George Gershwin and Copland, I intend to try a hand at new American music at the Music Hall, starting off, very likely, with Gershwin's American in Paris, a piece which ranks with many of the best symphonic poems of Europeans. Though it may shock the current, up-to-the-minute modern Americans as much as the current Philistines, I nevertheless hold that Gershwin is our greatest American composer. (It is true, I may be prejudiced, for I grew up with him and his family, urged him to study theory and orchestration in our Tin Pan Alley days, so that the priceless figuration, the inner voices and color of his song accompaniments might not be lost. I also conducted his first Broadway musical, La, La, Lucille, and the delightful Of Thee I Sing, and went on a nation-wide concert tour with him, when we played his remarkable symphonic music in all the major concert halls of the country. Therefore, I know his works about as well as anyone and I stand by my claim!) Moreover, it is my belief that Gershwin and other Americans have written songs just as beautiful and just as much a part of our present-day American scene as Schubert's were of his.

Symphonic Possibilities

But in addition to Gershwin, there are several other serious American musicians, less popular outside the concert halls, in whom I should like to interest our producers for forthcoming ballet material as well as for purely orchestral presentation. While we're introducing our Americans to the giant, popular Music Hall audience, there are several other innovations worthy of our patrons' interest. If theatre audiences have learned to listen to Tchaikovsky, why not try a movement of a Brahms, Shostakovich or Sibelius symphony as a Music Hall overture? What about Richard Strauss' music for a ballet? Or perhaps Delius' charming Appalachia might inspire a production on the great stage.

The Music Hall has already enjoyed great success in the presentation of stage revues to the music of Herbert, Gershwin, Kern, Rodgers and Porter and has used Rachmaninoff, Shostakovich, Respighi music as overtures.

With a public schooled to listen to the rich tonal tapestries of modern popular orchestrations and the intricacies of swing, as well as the fine music which the Music Hall and other agencies have already introduced, I believe we'd find as keen an interest "out front" for new music as can be found at concert halls.

Through experiences ranging from pianist for Gus Edwards' publishing company, to conducting along Broadway for nearly one hundred musicals and goodly stint in Hollywood, too, the writer feels that he himself has grown up in music with the American people.

The growth of music in the film capital alone is a fascinating, important chapter in new American musical history. Yet few observers and creative musicians themselves seem to appreciate the fact or to understand fully film music's novel technique and distinctive artistic role. Someone should really write a book on the subject.

Such film music, symphonic in treatment and color as it is, has also already helped to open the public's ears. In every picture which our millions of movie-goers see, they are hearing music of orchestral complexity and splendor, and this has been subtly ripening the average American taste. That is certainly true in Hollywood today, where even young children flock to the Hollywood Bowl; and where in the Meremblum Orchestra over a hundred youngsters, many of them not yet in their 'teens, play standard symphonic literature. They even perform such complicated modern scores as those by Shostakovich with a perfection and maturity of understanding which professional grown-up groups might well study.

Sees "Rising Musical Tide"

This perfection and musicianship, incidentally, have developed a number of excellent young concert soloists. I know because I've been rather a musical godfather to them for five years, and, with Meremblum, the idealistic founder of the orchestra, have helped train and conduct them. Their musicianship and native, modern American love for music was as appealing as their natural, happy childish ways. This is no "stunt," the work which Meremblum has undertaken, but something which we felt was a service to the rising musical tide of young America. Something of the sort—completely divorced from financial gain or publicity—should be undertaken in New York and other musical centers in this country. Why hasn't it been done already, I wonder?

Be that as it may, much has already been accomplished musically in this land. . . . Europe is sick. No one on that continent, still suffering from the poison of Hitlerism, is certain enough of his own mind or spirit to create great music in the once revered home of Western culture. But in America there is health. And because I, for one, am eager, to the best of my powers, to have a hand in the nation's exciting musical future, I return to New York for my newest and most stimulating duties at Radio City Music Hall with great happiness. Making music, in the flesh, for 8,000,000 persons a year is a tempting thing!

FRANCIS ARANYI

Musical Director – Conductor

YOUTH SYMPHONY ORCHESTRA

of the Pacific Northwest

3122 Franklin Avenue Seattle 2, Washington

CONCERT DIVISION

W. COLSTON LEIGH, Inc.

521 Fifth Ave., New York 17, N. Y.

includes for 1945-46

Lawrence TIBBETT
METROPOLITAN OPERA

Marjorie LAWRENCE
World Famous Dramatic Soprano
METROPOLITAN OPERA

BONELLI
Famous American Baritone
METROPOLITAN OPERA

FREDELL LACK
VIOLINIST

RAY LEV
AMERICAN PIANIST

BALTIMORE Symphony Resumes

By GUSTAV KLEMM

BALTIMORE.—Using for the first time his self-designed, circular, "silver" podium, Reginald Stewart opened the 29th season of the Baltimore Symphony Orchestra before a large audience at the Lyric recently. The orchestra, per se, is far and away the best assembled under Stewart's direction since he assumed the conductorship in the fall of 1942. The strong string choir of last year has now been joined by superb wood-wind and brass sections and the result makes for an ensemble of outstanding quality.

Rose Bampton, Metropolitan soprano, was soloist for the opening concert in the Liesbestod from Tristan and Isolde, Porgi Amor from The Marriage of Figaro and Abscheulicher from Beethoven's Fidelio, the latter being her best contribution to the evening's events. Bach's Come, Sweet Death, in an arrangement by Stewart, was played in memory of Dr. Hugh H. Young, an ardent advocate of the orchestra and its conductor, who died last August. The program opened with the overture to Wagner's Tannhäuser and further included the Tchaikovsky Fourth Symphony and Ravel's second Daphnis and Chloe Suite.

Ilya Schkolnik enters his second season as concert master and assistant conductor. The new first-chair men are Herbert Bangs, second violin; Ralph Gomberg, oboe; Britton Johnson, flute; Jerry T. Knop, horn; Robert J. Staszny, string bass; Walter D. Stein, bassoon; George A. Garstick, trombone. Other principals, now with the orchestra for several years, include Cecil Figelski, viola; Marie Roemaet Rosanoff, cello; Gilbert W. Stange, clarinet; James Burke, trumpet.

Visiting Ensembles

The honor of opening the orchestral season fell to the Philadelphia Orchestra which, conducted by Eugene Ormandy, presented a program several cuts above the too-conventional fare he has seen fit to offer here for years. The "classic" first half over, the orchestra presented three contemporary compositions, all of them "first times" here. Two of these—Rossellini's exquisite Canto di Palude and Paul Creston's Chant of 1942—were outstanding. The third, Mignone's Four Churches, had dullish stretches and a lack of inner urge that mitigated against a completely enthusiastic acceptance of the score as a whole. The orchestra was in top form and had that silken sheen, that almost baffling perfection which always leaves one a bit awed.

The National Symphony, piloted by Dr. Hans Kindler, gave its opening concert at the Lyric to a capacity audience, plus overflow, with Marjorie Lawrence as soloist. Her portion of the proceedings included the finale of Strauss' Salome and Dido's Lament from Purcell's Dido and Aeneas. Kabalevsky's second symphony, a "first time" here, proved a vastly more palatable dish than the audience had expected, what with the composer's programmatic association with his more famous contemporary Dmitri Shostakovitch. Well-formed, tuneful and compactly constructed, it would be a pleasure to hear it soon again. Following the Delius intermezzo, The Walk to Paradise Garden, Dr. Kindler presented the season's first symphonic treatment of "the" Polonaise.

ADELE MARCUS,
American pianist, will play the Burleska by Strauss on Dec. 20 with the Baltimore Symphony under Reginald Stewart.

Boston Grand Opera Co. Returns

Eugene Martinet presented three performances of Massine's Ballet Russe Highlights, the company including a number of excellent dancers. A week later, the Boston Opera Company returned for a three-night season, the operas including Carmen, Tristan and Isolde and Madame Butterfly, this closing opera being the best all-around production of the season and drawing the largest house. A number of last-minute changes made the printed program rather undependable, but the productions, as actually presented, were generally creditable. Martha Larrimore, a former student here, made her last-minute bow in and as Carmen. Ernst Knoch's conducting of Tristan was an amazing achievement. Leonora Corona and Eric Rowton had the principal roles. Pia Igy did well as Cho-Cho-San in the final opera of the season.

Regina Resnik, under the management of Lillian Powell Bonney, made her first appearance in this city and showed herself more than deserving of all the praise meted out to her in recent years. Her voice is a thrilling one. Leo Taubman provided the excellent accompaniments.

C. C. Cappel opened his own series of concert attractions with Alec Templeton who once again delighted a capacity audience drawn by his unique gifts as pianist, mimic and musician. Another evening was spent with that penennial favorite, Sigmund Romberg who, assisted by an orchestra and a quartet of soloists, more than filled the Lyric.

Victor Borge was brought to the Lyric by Eugene Martinet for his first visit and proved even more amusing in this form than on the air. This continental comedian has a rare and perfectly timed facility with words but can also mime with effectiveness. He was supported by a small, carefully chosen concert orchestra.

Joseph Battista, just out of the army, presented a full-length recital at Cadoa Hall as the opening concert in the series presented by Lillian Bonney. His best work was done in the more modern works on his program which included the first performance here of Vincent Persichetti's Four Poems. The composer was present and acknowledged the applause.

The Baltimore Music Club opened its 23rd season with Paula Lenchner, soprano, as soloist. Frederick Waldman accompanied the National Federation winner.

GABRIEL LEMBOCK
VIENNA—1850

One of the choicest violins of this maker to pass through our hands. Fine condition, resonant tone of power and quality. We think you will find it one of the best values you have seen. It's price? A modest one at $350.00. We invite your correspondence, or if convenient, call in.

KENNETH WARREN
Rare Violins
Chicago 4, Ill.
28 East Jackson Steger Bldg.

THE CURTIS INSTITUTE OF MUSIC

TWENTY-SECOND SEASON, 1945-1946

EFREM ZIMBALIST, Director

THE FACULTY

COMPOSITION
Rosario Scalero — Samuel Barber
Gian-Carlo Menotti

VOICE
Elisabeth Schumann — Marion Szekely Freschl
Eufemia Giannini Gregory

Repertoire, Diction
Eufemia Giannini Gregory — Elizabeth Westmoreland
Leo Rosenek

OPERA DEPARTMENT
John Wolmut, *Stage Director* — Leo Rosenek, *Musical Director*

PIANO
Rudolf Serkin — Isabelle Vengerova
Mieczyslaw Horszowski

ORGAN
Alexander McCurdy

VIOLIN
Efrem Zimbalist — Léa Luboshutz
Ivan Galamian — Veda Reynolds

VIOLA and CHAMBER MUSIC
William Primrose

HARP and HARP ENSEMBLE
Carlos Salzedo

VIOLONCELLO
Gregor Piatigorsky

STRING and WOODWIND ENSEMBLE
Marcel Tabuteau

FLUTE
William Kincaid

OBOE
Marcel Tabuteau

CLARINET
Bernard Portnoy

BASSOON
*Sol Schoenbach
Ferdinand Del Negro

HORN
James Chambers

DOUBLE BASS
Carl Torello

THEORY
Edith Evans Braun — Constant Vauclain
Anne-Marie Soffray

LANGUAGES
Mary Q. Shumway — Domenico Vittorini
Louise André Tabuteau

ACADEMIC TUTOR
Mary Boyde Wesner

*Serving in the armed forces.

Students are accepted only on Scholarship basis

Catalogue upon request to Secretary of Admissions, The Curtis Institute of Music, Rittenhouse Square, Philadelphia 3, Pennsylvania

Subsequently she fulfilled engagements

prano, given in Kimball Hall under

CHICAGO Events Delight

By ELSA BOROWSKI

CHICAGO.—Most significant from the point of view of public interest and enthusiasm during the last fortnight were the guest appearances of Bruno Walter at the Opera and with the Chicago Symphony Orchestra. Although he has been heard in the former capacity a number of times during the Metropolitan seasons in Chicago, the Pension Fund Concert was his initial appearance in this city as a conductor of symphony, and seldom has Orchestra Hall echoed to such thunderous applause. The program began with Beethoven's Overture to Egmont and immediately was apparent the master musician and technician in an interpretation of power, breadth and nobility. Then followed Mozart's Jupiter Symphony with all its grace and symmetry faultlessly revealed. The orchestra outdid itself in its flexible response to the conductor's luminous reading of Wagner's Siegfried Idyl and at the end came Brahms' Second Symphony in a performance that was the climax of the entire concert. In this Walter made clear not only his technical mastery in bringing forth the ultimate in tonal beauty, but also his clairvoyant perception of the composer's intentions.

Chicago Opera Season Closes

The last two weeks of the opera season gave production to Aida, conducted by Fausto Cleva, and the Marriage of Figaro, conducted by Bruno Walter, as well as a number of repetitions of the repertoire of the foregoing weeks. Mozart's opera evoked the greatest interest, as it has not been performed by the local company for a number of years. It could scarcely have been called a flawless performance, what with the inferiority of the orchestral material at hand and some unavoidable miscasting among the feminine contingent of singers, but it had Walter at the helm and Pinza as Figaro, so beauty and delight did not go a-begging. Margit Bokor was a stagewise and vivacious Susanna, Stella Roman, the Countess, and Jarmila Novotna, an entrancing Cherubino. John Brownlee and Virgilio Lazzari distinguished themselves as the Count Almaviva and Bartolo respectively, and others in the cast were Alessio de Paolis, Ralph Telasko and Inge Manski.

Aida served to introduce the most promising of the season's crop of newcomers—Gertrude Ribla, who sang the title role with adequate voice and no little tonal beauty. Kirsten Thorborg was an impressive Amneris, matched in excellence by the singing of Rhadames by Frederick Jagel. Others in the cast were Alexander Sved, a fiery Amonasro, and Nicolo Moscona, whose fine and resonant voice was heard to advantage in the music of the High Priest.

Repetitions of Il Trovatore and Carmen presented Stella Roman and Lily Djanel as principals. The former was more successful as Leonora than she had been as the Countess in Figaro as she has a greater understanding of the exigencies of Verdi's style, although she showed some tendency to drag the tempi, Nicolas Rescigno, the conductor, to the contrary notwithstanding. Miss Djanel was the best of the season's Carmens. Rich in voice and consistently effective as to characterization.

Chicago Symphony Orchestra

William Kapell, pianist, was soloist at the sixth pair of Thursday-Friday concerts, giving a brilliant and musically satisfying account of the Third Concerto by Rachmaninoff. Désiré Defauw, who conducted, gave sympathetic support in the accompaniment, which was full-bodied yet permitted the soloist to stand well in relief. In the first half of the program Defauw led the orchestra in an immaculate exposition of the Overture and Ballet Music from Schubert's Rosamunde. By way of contrast, this was followed by a first performance in Chicago of Stravinsky's Scènes de Ballet and Strauss' gorgeously colored Dance of the Seven Veils from Salome, both of which were played by the orchestra in virtuoso style.

Kapell Is Soloist

At the following Tuesday concert, conducted by Hans Lange, Kapell was again soloist, this time performing the Second Concerto by Beethoven. Kapell disclosed admirable taste in his reading of the work and Lange provided a discreet and well balanced accompaniment. The rest of the program comprised the Overture to Alceste, by Gluck, performed with spacious dignity. Schubert's Second Symphony, never before heard at Orchestra Hall and Wagner's Prelude and Liebestod from Tristan and Isolde. The latter work was well played by the orchestra, but scarcely was imbued with heaven-storming inspiration.

Lange again occupied the podium at the seventh concert of the Thursday-Friday series, and, as is his custom, presented several works unfamiliar to the local concert-goer, notably four Fantasias for strings by Henry Purcell and the Fourth Symphony by Dvorak. In these and in Mendelssohn's overture, The Lovely Melusina, and Max Reger's Variations and Fugue on a Theme by Mozart, which opened and closed the program, a high quality of orchestral performances was disclosed, in which the niceties of balance and tonal purity were scrupulously observed.

Rudolph Ganz conducted the first concert of the Young People's series, with his own Four Symphonic Demonstration Pieces as the principal focus of interest. These delightful little pieces, lasting only a few minutes show off the resources of the various choirs of the modern orchestra with utmost cleverness. The program also included the Overture to Mozart's Marriage of Figaro, Sibelius' Finlandia and one movement of Haydn's D major Concerto, played by the gifted 12-year-old pianist, Mayne Miller.

Russian Trio Opens Series

The Russian Trio—Nina Mesirow-Minchin, pianist, Fritz Siegal, violinist, and Ennio Bolognini, cellist—presented the first concert of its fifteenth season at the Arts Club, at which were heard the D major Trio by Beethoven and that in D minor by Mendelssohn. In the course of years this group has established itself as one of the outstanding chamber music organizations in this part of the country, giving performances which are distinguished for perfection of ensemble and full cognizance of musical values.

Firkusny as Soloist with Woman's Symphony Orchestra

Rudolph Firkusny, pianist, achieved outstanding success with the D minor Concerto by Brahms, when he appeared as soloist with the Woman's Symphony Orchestra, conducted by Jerzy Bojanowski. With brilliant technic and comprehensive musicianship at his disposal, the pianist gave a deeply penetrative reading to the work, which was not imperiled by the inadequacies of the orchestral accompaniment. The orchestra was heard to greater advantage in Beethoven's overture, Leonore No. 3 and in Smetana's symphonic poem The Moldau, both of which were well played technically, although the latter would have benefiited by greater flexibility. The program also included a Suite for orchestra by Karol Rathaus.

Philadelphia Orchestra in Visit

Eugene Ormandy and the Philadelphia Orchestra gave a concert under the auspices of the Allied Arts Corp. at Orchestra Hall. The program was well designed to display the superior quality of the various sections of the orchestra—notably and strings and wind. Brahms First

TEACHER
CONCERT ARTIST
CONDUCTOR
COMPOSER

RADIO SOLOIST
over
WMAQ
WENR
WBBM
WLS
NBC

ANDY RIZZO

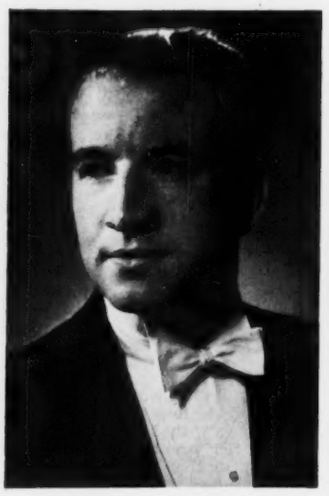
Piano – Accordionist

DIRECTOR OF
ANDY RIZZO SCHOOL OF MUSIC

306 So. Wabash Avenue, Chicago 4, Illinois
Suite 916 Kimball Hall Webster 2826

FAY SATTON
SOPRANO
CONCERT — ORATORIO — RADIO
"Beautiful voice...personal attractiveness ...The light of a genuine singing talent was visible...Natural musical feeling..."
—Chicago Tribune
6102 Addison St., Chicago 34, Ill.
Pen. 2631

RUTH RAY
VIOLINIST
Fine Arts Bldg., Chicago 5, Ill.



ROBERT FARRALL
LYRIC BARITONE
CHICAGO OPERA CO.
WINNER 1945 AUDITIONS
SEASON 1945—16 Performances in Seven Operas
REPERTOIRE—25 Supporting and Leading Roles
CONCERT
ORATORIO
RADIO NBC-ABC
Personal Representative
RENÉE FALKÉ
1358 Sedgwick Street
Chicago, Ill. Mic. 8389

RAISA - RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

RICHARD **DE YOUNG**
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill
Telephone Delaware 2338

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St..
Booking 1945-1946 Chicago 15, Ill.

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF VOICE EMISSION
809 Fine Arts Bldg., Chicago 5, Ill.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

ELIZABETH **JEFFRIES**
SOPRANO
Concert Mgt. Howard R. Will 332 S. Mich. Ave., Chi. - Har. 8598

SONIA **SHARNOVA**
CONTRALTO
Studio: 512 Fine Arts Building,
Chicago 5, Ill.

NAOMI WATSON
CONTRALTO
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

PAULA KNIGHT
CONCERT and RADIO ARTIST
SOPRANO LEADS IN OPERA
Studio: Kimball Bldg., Chicago Web. 2920

MARGOT MILOS
SOPRANO
OPERA — CONCERT — RADIO
825 Orchestra Hall, Chicago 4, Ill.

EDWARD CAMILLA
MOLITORE
TEACHERS OF SINGERS
64 E. Van Buren, Chicago, Ill. Graceland 8438

ADA BELLE **FILES**
CONTRALTO—CONCERT, OPERA, RADIO
Howard R. Will Concert Management
332 S. Michigan Ave., Chicago 4, Ill.

FANTOZZI
CONDUCTOR
Personal Representative Veronica Furth
825 Orchestra Hall Bldg. Chicago 4, Ill.

LA JULIA RHEA
Dramatic Soprano
CONCERT — OPERA — RADIO
3212 Giles Avenue, Chicago 16, Ill.

OSWALD JONAS
TEACHER OF THEORY
Roosevelt College of Chicago, School of Music
218 S. Wabash Ave., Chicago 4, Ill.

JOHN MACDONALD
BASS-BARITONE
625 Fine Arts Building, Chicago, Ill

EDGAR NELSON, distinguished choral director of the Apollo Club, the Marshall Field Choral Society and the Sunday Evening Club, is also active as a coach-accompanist and organist. (Photo by Kaufman & Fabry Co.)

Symphony was given a dramatic performance, with climaxes of cumulative power, and the conductor's transcription of Bach's C major Toccata achieved the ultimate in massed sonorities. It may be questioned, however, whether Mozart's G minor Symphony called for the extremes of tonal exuberance which clothed it on this occasion. Surely a more discreet and transparent texture would have been more stylistically befitting.

John MacDonald Midwest Appearances

John MacDonald, well-known bass-baritone who is much in demand as an oratorio and recital singer, will appear as soloist Dec. 2 with the Fort Wayne Choral Society; Dec. 9 with the Alton Community Chorus, Alton, Ill.; Dec. 12 with the Kirkwood Choral Club, St. Louis; and Dec. 23 with the Swedish Choral Society of Chicago at Orchestra Hall.

Andy Rizzo in Toledo

Andy Rizzo, piano-accordionist, recently lectured and held interpretation classes at the Trick Brothers' Institute of Music in Toledo, Ohio.

Perlman Pupil Wins Tomorrow's Talent Competition

Joseph Golan, 15-year-old violinist and pupil of George Perlman, was one of the winners of the Mutual network's Tomorrow's Talent competition. The young violinist was heard in a special broadcast over station WGN, playing Novacek's Perpetual Motion, with Henry Weber leading the WGN orchestra in accompaniment.

Ruth Ray Appears at Cornell College

Ruth Ray, violinist, accompanied by Olga Sandor, gave a recital at the Cornell College Conservatory of Music. Miss Ray was heard in a comprehensive program ranging from Bach to Milhaud.

Rudolph Reuter Concert Activities

Rudolph Reuter, pianist, is playing far afield this season. In addition to a successful Chicago recital he has recently fulfilled engagements in Muncie, Ind., Columbia, Mo., and Lawrence, Kan. Later in the season he will appear with the Racine Symphony Orchestra, and plans a second Chicago recital in March, in addition to a third engagement with the Columbia Club. In addition to a busy schedule of teaching, Reuter also has been active in a number of chamber music concerts with his Trio, the other members of which are John Weicher, concertmaster of the Chicago Symphony Orchestra, and Dudley Powers, its first cellist.

Cara Verson Begins Season

Cara Verson, pianist, began her season with a recital at Northwestern College, Watertown, Wis., late in October. Subsequently she fulfilled engagements in Ohio and Pennsylvania, presenting programs largely made up of modern works.

Carl Craven Artist Student to Sing Messiah

Wilma Reynolds Abel, soprano, has been engaged to appear as soloist in three performances of the Messiah, given by the Marshall Field Choral Society at Orchestra Hall, by the Grace Evangelical Choir, at Napierville, Ill., and the Euturpean Oratorio Society, Chicago.

Illinois Male Chorus Association Concert

Male Choruses from the state of Illinois convened at Orchestra Hall and presented a stirring program in which the various organizations sang separately or combined as an entire group. Different conductors participated and led their forces in music partly secular and partly ecclesiastical.

Julia Sturges Soloist with Fairman Octet

Julia Sturges, contralto, appeared with the Fairman Octet at Kimball Hall. She was heard to advantage in the Seguidilla from Carmen and Im Herbst by Robert Franz.

J. Charles Gilbert Opens Studio of the Theatre

J. Charles Gilbert, well known singer of operetta, has opened a studio in Kimball Hall, and will devote himself exclusively to the training of singers for the stage. Courses in voice, diction, speech, line reading and visualization are offered to singers preparing roles.

Fay Satton in Debut

The song recital of Fay Satton, soprano, given in Kimball Hall under the management of Bertha Ott, drew a large audience, and one which proved warmly responsive. The well chosen program was sung with taste and appreciation both for the music and the text, which was presented with splendid diction. The singer's voice, of beautiful quality, her attractive personality and intelligent approach, gave promise of fine results, with further study.

The program comprised songs by representative French, Italian, German, Russian and American composers.

D. D.

Avelyn M. Kerr, Composer, in Concert

A concert of sacred music, entitled Sermons in Song, was given recently in Kimball Hall, sponsored by The Harmony Music Publishers, featuring Avelyn M. Kerr, composer, organist and lecturer. Miss Kerr was assisted by the capable artists Burton Lawrence, organist, Ruth Nelson, soprano, Carol Smith, contralto, Paul Harman, tenor, and Claude Smith, bass-baritone. The program was presented with dignity and appropriate spirit to a large and appreciative audience.

D. D.

Marian Anderson Opens Series

Marian Anderson opened the History and Enjoyment of Music Series at Orchestra Hall, singing a characteristic program made up of works by Handel, Hugo Wolf, an operatic aria—Verdi's Pace, Pace, Mio Dio—a group of representative American songs and one of Negro spirituals. A good deal of the program was in contemplative mood.

(*Continued on page 37*)

ROOSEVELT COLLEGE
School of Music

INSTRUCTION AND PARTICIPATION IN
THEORY AND MUSICOLOGY ORCHESTRAL INSTRUMENTS
PIANO, ORGAN AND VOICE
DANCE AND DRAMA MUSIC EDUCATION
CONDUCTING ORCHESTRA ENSEMBLE CHORUS

1946 Spring Semester Opens February 11
Registration Starts February 4

For Further Information Address
ROOSEVELT COLLEGE SCHOOL OF MUSIC
218 South Wabash Avenue, Chicago 4, Illinois Phone: HArrison 7976

AMERICAN CONSERVATORY OF MUSIC — CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

Chicago School of Music
The PREP MUSIC SCHOOL OF CHICAGO
MICHAEL J. FRANKEL, Managing Director PETER ZUKOVSKY, Musical Director
A FACULTY OF DISTINGUISHED PROFESSIONAL SYMPHONY INSTRUCTORS
Miss Klein, Registrar, 30 E. Adams Bldg., Chicago State 2491

RUDOLPH **GANZ**
Booking 1945-46
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

ANNA **FITZU**
Teacher of: BILL TABBERT, leading juvenile in Cole Porter's "Seven Lively Arts", Ziegfeld Theatre, N.Y.C. MONA BRADFORD, mezzo-contralto, Spring Tour in Charles L. Wagner's "All Star" production of "Martha".
Studio: 1016 N. Dearborn Ave., Chicago Phone: Delaware 5790

MONNA VAN
SOPRANO
CHICAGO OPERA—
NEW YORK COLUMBIA OPERA COMPANIES
825 Orchestra Bldg., Chicago

LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Los Angeles Philharmonic Orchestra got off to a rousing start for its 27th season at its first concert, Nov. 15, in the Philharmonic Auditorium. A packed house rose to honor Musical Director Alfred Wallenstein on his entrance, and gave him a vociferous ovation after a beautifully played program.

In clarity and tone, the orchestra never has sounded so well before. Wallenstein's urgent baton furthermore infused a vibrant quality into the entire performance which was particularly enjoyable in a noble and dignified reading of the Brahms First Symphony and a properly plastic interpretation of Debussy's nocturnes, Clouds and Festivals.

The American work was Kennan's imaginative Night Soliloquy, which brought well deserved plaudits to the new first flutist, Leonard Posella. A powerful opening was provided by Caillet's tasteful transcription of a Bach Prelude and Fugue in F minor, and Strauss' Suite from Der Rosenkavalier, offered with delightful flexibility, made an admirable close.

San Francisco Opera in Visit

The San Francisco Opera Co.'s season in Los Angeles, augmented from one to two weeks this year, has been so successful that another two weeks are being planned for next season, according to Paul Posz, manager of the organization.

During the entire eight-week season, five of them in San Francisco, the company has produced 17 operas and has done a $725,000.00 business. Its excursions to Los Angeles have been without any guarantee, and have given the city the advantage of a first rate company, well rehearsed and with scenery and costumes second to none. Its annual visits have done much to offset the rivalry between the two leading communities of California, and instil a spirit of cooperation.

Since the organization's founding 23 years ago by Gaetano Merola, who still remains its general director and guiding hand, it has gained a wide and enviable prestige. By offering an adequate season preceding that of the Metropolitan Opera in New York, it has been able to secure the leading Metropolitan artists, and thus function upon a commensurate artistic level.

The organization has developed a few artists of its own, and accepted others from European and other companies. Some, notably Lorenzo Alvary, Jan Peerce and Salvatore Baccaloni, have found San Francisco a springboard to the Metropolitan.

The company now has 72 operas in its repertory, and a very large investment in the requisite scenery and costumes. Its music is provided by the San Francisco Symphony Orchestra. In the northern city, the Civic Opera House is available; in Los Angeles the productions are presented in the huge, 6500-seat Shrine Auditorium.

"There has been much talk about the acoustics in the Shrine Auditorium," Manager Posz averred, "but we have found them entirely adequate. Our artists, without exception, like to sing there."

The organization has another reason to be proud, for during the last four years it has been essentially self-supporting. A commercial sponsor for opera broadcasts has helped to reduce the deficit. Another and important factor is the rental of scenery and costumes to movie studios for operatic sequences.

Concluding Performances

Among the concluding performances of the San Francisco Opera season in Shrine Auditorium, Die Walküre (Nov. 3) and Boris Godunoff (Nov. 5) were highlights. Lily Djanel followed up her outstanding earlier triumph as Salome with a completely lovely Sieglinde, both vocally and visually. Helen Traubel sang a sterling Brünnhilde to Lauritz Melchior's routined Siegmund. Lorenzo Alvary made a splendid Hunding and deserves special plaudits for playing the part as a human being instead of aping, as many do, the villain in The Drunkard. Margaret Harshaw's Fricka and Herbert Janssen's Wotan rounded out the cast admirably. William Steinberg's direction was superb.

Boris loses color in Italian, but Ezio Pinza invested the title role with dignity and drama. Salvatore Baccaloni got many laughs as Varlaam, and Frederick Jagel proved an effective Dimitri. Alvary was an excellent Brother Pimenn, and Alexio De Paoils a good Schouisky. Vivian Della Chiesa was unsuited to the role of Marina. George Sebastian did a fair job with the baton.

Piano and Strings

Frances Mullen's pianistic performance of one of Bartok's Nenes and a set of Hungarian dances brought her the approval of a large audience in the Wilshire Ebell Theater. Also programmed were Bach and Schubert Sonatas and the Schubert "Trout" Quintet, with the assistance of a string group.

•

Two outstanding musical personalities have been signed by Producer Frank R. Bruni for his "High Hat Revue," which will open at the Florentine Gardens in mid-December. They are Allan Jones, film star, who has won fame in light opera, musical comedy and concerts, and Carlos Molina and his orchestra, whose "music of the Americas" has won high favor among devotees of Latin music. The Florentine is being redecorated and refurnished in sophisticated decor especially for the occasion.

■

Music in Guatemala Described by Composer

Composer Norman Söreng Wright has returned to his Hollywood home full of enthusiasm for Guatemala, where he spent an enjoyable extended vacation. A man who believes in the value of proper preparation, he studied Spanish for three months before he went, and with that and his fluent French, he got along very nicely.

"The caliber of music there is very high," Wright declared. "I was much impressed with the work done by Dr. Salvador Ley, head of the National Conservatory of Music and director of the organization's 60-piece orchestra. Unfortunately it was out of season, so I could not attend any concerts by the excellent National Orchestra.

"I was, however, privileged to attend the premier of 'Ixquic,' a play with music by Jesus Castillo, skillfully presented by the Conservatory students. Commissioned by the Ministry of Fine Arts, it was a mythological tragedy based on Mayan legends, and the music was founded on Mayan themes. It is a work

MR. and MRS.
ALFRED WALLENSTEIN
arriving for the opening concert of the 1945-46 season of the Philharmonic Orchestra of Los Angeles, which he conducted on Nov. 15. The Philharmonic Auditorium was sold out two days in advance of the event. (Photo by Otto Rothschild)

SAMUEL BALL
Teacher of Fine
PIANO ARTISTRY
4013 W. 2nd St., Los Angeles 4, Cal. DR. 2997

JULIUS GOLD
MUSICOLOGIST and TEACHER
Contributor to Moser's Musiklexikon
1811 Whitley Avenue, Hollywood 28, California

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood 46, Cal. GL. 9988

BAIN DAYMAN
Tone Production—Voice Building
Teaching in Hollywood since 1925
Glendore Darkow, Asst. GL-8942
1467 N. Vine St., Hollywood 28, Calif.

THE SAMOILOFF
BEL CANTO STUDIOS and OPERA ACADEMY
4015 Wilshire Blvd., cor. Van Ness Avenue
Los Angeles 5, Calif. FE. 8294

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif.
HO-7588

"THE BROTHERHOOD OF MAN!"
Berenice van Loan Gaines.
10584 Wellworth Ave., West Los Angeles 24, Calif.
Works Copyrighted 1937

FLORENTINE GARDENS
BEAUTIFUL GIRL REVUES
HOLLYWOOD CALIF.

FRANK R. BRUNI presents
"HIGH HAT REVUE"
STARRING
ALLAN JONES
AND ALL-STAR CAST

JEROME MAYHALL
MUSICAL DIRECTOR
ICE-CAPADES
1940-41-42-43-44-45-46
COMPOSER-ARRANGER

EUGENE ZADOR
COMPOSER and ORCHESTRATOR
1433 N. Sycamore Ave.,
Hollywood, Calif.

MIKLOS ROZSA
COMPOSER-CONDUCTOR
c/o Musical Courier Bureau
Hollywood, Calif.

GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. Circle 7-4267

JAMES SAMPLE
AMERICAN CONDUCTOR
CONCERT MANAGEMENT DOLORES HAYWARD
119 West 57th Street New York 19, N. Y.

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

LEONORA CORONA
INTERNATIONALLY FAMOUS SOPRANO — La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. S. Erwin, 119 W. 57th St., N.Y.C. 19 CO.5-6045

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

SONDRA BIANCA
SENSATIONAL AMERICAN PIANIST
Personal Representative: PAUL LAZARE
8 West 45th St., New York 19, N. Y.

LISA JOURAVEL
Mezzo-Soprano
OPERA — CONCERT — RADIO
Personal Representative: Josephine Vila, Inc.,
119 West 57th Street, New York 19, N. Y.

TREE TENOR
Rep. J. Vila, 119 W. 57 St., N. Y. C. 19

ELOISE MacDONALD
LYRIC COLORATURA
CONCERT • OPERA • RADIO
Per. Rep.: R. S. TONRY, 147 W. 39th St., N. Y. C. 18

THOMAS RICHNER
PIANIST
Management: WILLARD MATTHEWS
141 East 72nd Street, New York 21, N. Y.

SPADA CONDUCTOR
BOSTON GRAND OPERA CO.
NEW JERSEY OPERA ASS'N

WERNER GEBAUER
VIOLINIST
Standard Booking Office, 100 W. 57th St., N. Y. C.
Sociedad Musical Daniel, Lopez 34, Mexico, D. F.

DANIEL MUSICAL ASSOCIATION
Devoted to the Promotion of Artists in United States and Canada and Developing Inter-American Musical Relations.
113 West 57th Street New York 19, N. Y.

WEBSTER AITKEN
PIANIST
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

JOSEPHINE ANTOINE
COLORATURA SOPRANO — METROPOLITAN OPERA
Exclusive Management: AUSTIN WILDER
745 Fifth Avenue New York 22, N. Y.

RALPH BELLAMY
Victor Red Seal Records
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

DENNIS MORGAN
Columbia Masterworks Records
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

MAGGIE TEYTE
Exclusive Management: AUSTIN WILDER
745 Fifth Avenue New York 22, N. Y.

Make Singing a Joy! through
ADELAIDE GESCHEIDT'S
SYSTEM OF NORMAL NATURAL VOICE DEVELOPMENT
41 Central Park West, N. Y. C. TRafalgar 7-9681

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular

Announcing the 1946
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK, Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 CIrcle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
320 West 57th St., N. Y. C. 19 CIrcle 6-1524

HERTA SHILTON
VOICE TEACHER
Correct Voice Technique
Adjustment of Vocal Defects
201 W. 77th St., N. Y. C. TRafalgar 4-2362

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

ALDEN EDKINS
BASS-BARITONE
410 East 57th St., N.Y.C. WIckersham 2-8094

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MU PHI EPSILON
NATIONAL MUSIC SORORITY
Ava Comin Case, National President
University of Michigan, Ann Arbor, Mich.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
Circulars mailed. Established 78 years ago.

Roosevelt College
SCHOOL OF MUSIC
218 South Wabash Ave., Chicago 4, Illinois
Phone HARrison 7976

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Bob Jones College
Cleveland, Tennessee

College of Music
OF CINCINNATI
1228 Central Parkway Cincinnati, Ohio

Nicolai **MALKO**
CONDUCTOR
Personal Representative: Paul Bechert
525 East 89th St., New York 28, N. Y.

that deserves translation and presentation in this country."

Wright was also a guest of the Guatemalan radio station, and gave a program of his own compositions. He and Mrs. Wright are planning to return and see more of the country next year.

San Francisco Schedule Heavy

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Among the highlights of the second half of the San Francisco Opera season was Ravel's sparkling little one-act comedy, The Spanish Hour, given a local first performance, with Licia Albanese, Mack Harrell, Alessio de Paolis, John Garris and Salvatore Baccaloni on the stage, and with Gaetano Merola conducting.

Lily Pons and her usual entourage (i.e. Jan Peerce in the tenor roles, Ivan Petroff as principal baritone, and Pietro Cimara directing) were brilliant as ever in Lucia di Lammermoor and Rigoletto. Other important performances of the final weeks were a fine Don Giovanni, with Pinza, Baccaloni, Bruno Landi, Eleanor Steber, Nadine Conner and Stella Roman; a sparkling Barber of Seville, with Hilde Reggiani, Landi, Pinza, Francesco Valentino, Baccaloni and Claramae Turner; Salome, with Lily Djanel as a vivid heroine, Jagel, Margaret Harshaw and Herbert Janssen; and Aida, with Roman, Harshaw, Jagel, Petroff and Pinza composing an outstanding cast.

Symphony Plans

At the moment of writing, the annual two-week season of the Monte Carlo Ballet Russe impends, as well as the 34th season of the San Francisco Symphony Orchestra. The Symphony season—Pierre Monteux's 11th—will run to 20 weeks this year instead of 18, as in years past. The Musical Association of San Francisco will present 12 Friday-Saturday pairs of concerts, two additional Saturday nights, and two Thursday night concerts. Guest artists on the Musical Association series include Marian Anderson, Artur Schnabel, Vladimir Horowitz, Igor Stravinsky, Oscar Levant, Isaac Stern, Witold Malcuzynski, Leon Fleisher, Tanya Ury, Gerhard Kander and Maxim Schapiro. The Musical Association will also present four Young People's concerts under the direction of Rudolph Ganz.

The City Art Commission will sponsor the San Francisco Symphony in four concerts and ten performances with the Ballet Theatre. Soloists for the concerts are Artur Rubinstein, Jesus Maria Sanroma, Licia Albanese and Joseph Szigeti. Leonard Bernstein will be guest conductor with Sanroma, and Gaetano Merola guest conductor with Albanese.

Seattle Enlarges Its Orchestra

By JOHN HOPPER

SEATTLE, WASH.—Carl Bricken opened his second season as resident conductor of the Seattle Symphony Orchestra in a most auspicious manner. An enlarged personnel, a better theatre in which to perform (and rehearse), twice as many concerts promised, national broadcasts for eight concerts, and keen interest on the part of the public, all combined to make this concert the finest opening of any season for years.

The broadcasts of the concerts will be on alternate Tuesday evenings over the new ABC network.

Mr. Bricken chose to present the Dvorak "New World" Symphony, and because of adequate rehearsals gave an outstanding performance of this work. Also on the program was the Strauss Don Juan Overture, magnificently rendered—given that coloring which the work needs to keep up sustained interest. Included in the evening's fare were

JACQUES GERSHKOVITCH,
conductor of the Portland Junior Symphony, including more than 100 young musicians between 10 and 21. It is incorporated as a civic, non-profit, educational organization, gives three evening concerts a season at the Public Auditorium, and morning concerts for children. (Gladys Gilbert Studio.)

Mozart and Ravel—the former's Eine Kleine Nachtmusik and the latter's Le Tombeau de Couperin, both played with excellent taste and style. The entire performance was conducted without score, which seemed to add materially to the confidence of both the orchestra and the audience.

The second of the winter series of concerts, on Nov. 12, had Gregor Piatigorsky as soloist. Adjectives seem futile in describing the smoothness, brilliance and charm of this artist's performance of the Schumann Concerto. Needless to say, the applause was terrific, and a Marche of Prokofieff was finally given as an encore. Mr. Bricken opened the concert with a good reading of the Mendelssohn A major Symphony and concluded with a very dramatic and moving interpretation of the Tchaikovsky Fifth.

•

New Friends of Music Celebrate 10th Birthday, Broadcast over WQXR

New York's Town Hall was filled to capacity by subscribers, not box office sales, when the first of the New Friends of Music concert for the 1945-46 season, celebrated their 10th anniversary Nov. 4. The new series of concerts devoted to the music of Bach, Schubert and Brahms will be broadcast by station WQXR. (Suns., 5:30 to 7:00 p.m., EST.)

The initial program featured the Budapest String Quartet, who have an international reputation for musicianship. Their performance of Schubert's String Quartet in D minor was notable. Karin Branzel, distinguished contralto, was superb both vocally and artistically in her singing of the two Brahms leider, Gestillte Sehnsucht (Rueckert) and Geistliches Wiegenlied (Lope de Vega-Geibel), which was enhanced by the delightful blending, smooth phrasing and color of the assisting artists, Milton Katims, violist and Paul Ulanowsky, pianist. The closing number was Brahms Quintet in G major with the Budapest Quartet and Mr. Katims which reached the heights for its distinctive warmth and subtle interpretation.

These concerts are again brought to WQXR listeners by the Book-of-the-Month Club which has sponsored the broadcasts in their entirety for the past two years. The series will run for 16 weeks with a recess of three weeks over the Christmas holidays. This season the New Friends of Music series will comprise the complete chamber works of Schubert and Brahms plus a group of choral and chamber orchestra works by J. S. Bach.

Many distinguished artists who have participated in the past years will perform in the series this year, including Lotte Lehmann, Rudolf Serkin, William Primrose, Luboschutz and Nemenoff and the Budapest and Pro Arte Quartets. Ensembles new to the series will include the Saidenberg Little Symphony and the Collegiate Chorale, under the direction of Robert Shaw.

For unadulterated musical quality and performance these broadcasts are outstanding and should not be missed by any music lover who owns a radio.

METROPOLITAN MUSICAL BUREAU, Inc.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts Inc.
113 W. 57th St., New York
Among Attractions for 1945-1946:

LILY PONS

PAUL ROBESON
THE GREAT NEGRO SINGER

JUSSI BJOERLING
GREAT SWEDISH TENOR

LICIA ALBANESE
SOPRANO
METROPOLITAN OPERA ASS'N

Albert Spalding
AMERICA'S GREATEST VIOLINIST

GEN. PLATOFF RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Paul DRAPER & Larry ADLER
Arthur Ferrante at Piano

JENNIE TOUREL
METROPOLITAN OPERA ASS'N
Recitalist Supreme

Rudolf Firkusny
CZECH PIANIST
Steinway Piano

Tossy Spivakovsky
VIOLINIST

Dorothy Kirsten
METROPOLITAN OPERA ASS'N
OPERA — RADIO

NAN MERRIMAN
MEZZO-SOPRANO
NBC Broadcast Tri-Weekly

Rosario & Antonio
and SPANISH DANCE ENSEMBLE

CARROLL GLENN
AMERICAN VIOLINIST

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

Clara Rockmore
FOREMOST THEREMIN VIRTUOSA

Vronsky & Babin
PREMIER DUO-PIANISTS
Steinway Pianos Used

LONDON Lends Ear To Mahler Fifth

By HUGH LIVERSIDGE

LONDON.—Dr. Heinz Unger and the London Philharmonic Orchestra gave the first British performance of Mahler's Fifth Symphony. No, this is not a misprint. "First British performance" is quite correct. This was indeed a courageous venture on the part of the London Philharmonic because a performance of this long and unknown work entailed extra rehearsals with, perhaps, consequent loss of money. The Stoll Theatre was about three-fourths full and it is doubtful whether such a fair-sized audience would have attended if it had not been for (a) the sporadic publicity given to Mahler by a small section of the press; (b) the fact that a few performances of The Song of the Earth have been given in the last few months, which were the occasions for some British critics drawing attention to the absence of Mahler from our current programmes.

The British concert public is reminiscent of a flock of sheep. It has now heard that there is a composer called Mahler whom it should heed. To give an example of the sheep-like characteristics of our audiences, I will cite one instance before the war. During an international opera season a conductor said that audiences should not clap during the Ring. Consequently this policy was carried forward into the Italian opera season. I remember sitting through a performance of such a hackneyed opera as Il Barbiere when there wasn't a sound from the audience. For all the world, to judge by the expression on the faces, it might have been attending Parsifal instead of one of music's "mirth makers."

To return to the present occasion, the audience felt very pleased with itself, having been told that Mahler was very difficult to understand because of his peculiar ideas! What is there difficult of comprehension to someone with any musical knowledge at all about the gigantic Viennese waltz of the third movement, the tranquil adagietto for strings and harp or the exuberant Rondo-finale?

Dr. Unger's performance, as we would expect, was in the true Mahler tradition. But a rather more sensuous, and at other times, more biting and resonant tone from the strings would have made for even greater enjoyment. Also the orchestra was not fully familiar with the work. Unger and the players received a well-earned ovation.

Beecham in Lyric Mood

The Royal Philharmonic Society opened its first concert of the season with Sir Thomas Beecham and the London Philharmonic Orchestra. Beecham gave us a performance of a Haydn symphony which was remarkable for its elegance and clarity of texture of the various melodies. Many of the new post-war music public must have felt that they were hearing Schubert's "Unfinished" symphony for the first time. We old stagers were rejoiced to hear again the lyrical qualities of this time-honored favorite. Balakirev's Symphony No. 1 in C major has much melody and a rich barbaric flavor. But the lyrical qualities which stood the orchestra in such good stead in the Haydn and Schubert were often out of place here.

Barbirolli Applauded

John Barbirolli and the Hallé Orchestra dominate music in the North of England. And although a youthful ardor may sometimes affect intonation, the strings of the orchestra are alive. For instance, at a recent concert I heard, the strings cut through against the brass in the Meistersinger overture instead of, as is the case, with so many British orchestras, being virtually inaudible. Then again the pizzicato movement in Tschaikovsky's Fourth Symphony had real "bite."

Bartók and Britten

The enterprising firm of Boosey & Hawkes are running a series of Chamber concerts at the Wigmore Hall. The first one gave us Bartok's No. 1 quartet. This early work falls more gratefully upon the ear than much of his later compositions. Britten's first quartet on the other hand does not carry the conviction of most of his other work. It gives one the impression of being a child borne of cerebral processes rather than of flesh and blood. It has form but lacks life. Verdi's only quartet was an old friend. The Zorian quartet were at their happiest in the Bartok. The Zorian ensemble is composed of conscientious musicians but it did not always carry conviction in the Verdi or Britten.

Elisabeth Schumann Hailed

That supreme artist Elisabeth Schumann appeared with the National Symphony, conductor Sidney Beer, at the Albert Hall. Her singing of Strauss's Morgen and Ständchen were instinct with artistry. It was one of the most delightful experiences I have had since before the war when Lotte Lehmann, Kipnis and others were our guests.

The orchestral accompaniment was sensitive and the violin obbligato played by David McCallum added to our pleasure. Voi che sapete was delightfully rendered, too, but it is always questionable whether the German "open throat" type of vocalization is as successful as the more forward Italian style in this Italiante aria. My gratitude to Elisabeth Schumann is boundless.

Prior to this, Beer had given a polished reading of Beethoven's First Symphony—but the tempi in the last two movements were too fast.

ELLEN BALLON

at her country home before her tour, which began in Idaho and Utah. The Canadian pianist returns to New York for her Town Hall recital on Dec. 21.

ST. LOUIS Applauds "First Times"

ST. LOUIS.—The St. Louis Symphony Orchestra's 66th season was inaugurated under bright circumstances with the personnel augmented to 87 players, a newly painted stage set and an audience far more populous than usual. This season's subscriptions are 50 percent above former seasons and indications point to a banner year. Vladimir Golschmann, who begins his fifteenth season as musical director, was greeted with an orchestral fanfare as he made his first entrance and was accorded a lingering ovation at the concert's close.

The program was one of those happy choices which catered to all tastes. The first performance of the symphony by Tikhon Khrennikov was one of those works which, while bearing a resemblance to the styles of several Russian contemporaries, was a pleasurable experience for both musicians and laymen. Its performance was excellent Aaron Copland's Our Town suite was given a first time performance and its novelty evoked decided interest. Familiar works completing the list were The Walk to Paradise Garden by Delius; Ravel's Daphnis and Chloe suite No. 2, and Dvorak's Roman Carnaval Overture.

The second concert pair introduced the season's first soloist—the inimitable Alec Templeton, and seats for the concerts were at a premium. Templeton gave the Grieg A minor piano concerto an individual and poetic treatment, was applauded to the echo and importuned to add three encores. Mr. Golschmann began the concert with Rossini's overture to The Barber of Seville and fol'owed with a world premiere of Morton Gould's Harvest. The title might have been anything else that could have occurred to the composer when wondering what to call it. Unfortunately, it is far from Gould at his best. Arthur Benjamin's Jamaican Rumba, given a first local performance, was a delectable bit. Tschaikowsky's Romeo and Juliet Fantasia completed the orchestral list which Mr. Golschmann gave an interpretation which left no facet of its emotional score unexplored.

The list of assisting artists to appear with the orchestra this season, include Artur Rubinstein, Alexander Uninsky, William Kapell, Robert Casadesus and Oscar Levant, pianists; Gregor Piatigorsky, 'cellist; Nathan Milstein, Erica Morini, Samuel Dushkin, Joseph Szigeti and Albert Spalding, violinists; Gladys Swarthout and Helen Traubel, vocalists, and Leonard Bernstein who will again officiate as guest conductor for two weeks.

O. C.

Richard T. Percy Dead

Richard T. Percy, 76, organist and choir director, died in New York on Nov. 25 after a long illness. Born in Norfolk, Va., he was graduated from Yale and studied music with Gustave Stoeckel. He served Marble Collegiate Church, New York, as organist for more than 40 years, retiring in 1940. He had also conducted choral groups in Waterbury, Conn., and New York.

KEITH PROWSE
Everything in Entertainment
Music, Seats, Records, etc.
159 New Bond Street (and branches) London W.1.

LONDON PHILHARMONIC ORCHESTRA, Ltd.
MUSICAL CULTURE, Ltd., 53 Welbeck St., London W. 1

FISTOULARI
CONDUCTOR
Ibbs & Tillett, 124 Wigmore St., London W.1

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abby Road. London N.W.8. England

GEORGE WELDON
Conductor, Music Director
CITY OF BIRMINGHAM ORCHESTRA

KENDALL TAYLOR
PIANIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

HAROLD BAUER
Personal Representative: Dorothy E. Joline
238 East 105th St., New York 29, N. Y.

FRIEDRICH SCHORR
Voice Placement—Training for Opera and Concert
Special Coaching in Wagnerian Roles
Manhattan School of Music, New York
Julius Hartt Musical Foundation, Hartford, Conn.
Studio: 175 West 72nd St., N. Y. C. TRafalgar 4-0775

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 COlumbus 5-5977

ADELE MARCUS
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

ANNE CUYLE
LYRIC SOPRANO
101 West 55th St., New York City—CIrcle 6-2899

Arturo di Filippi
Director OPERA GUILD OF MIAMI
Voice Dept., MIAMI UNIVERSITY, Miami, Fla.

WALTER HENDL
CONDUCTOR — COMPOSER — PIANIST
Suite 701, 119 West 57th Street,
New York 19, N. Y.

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

CONSTANCE CONNETTE
DRAMATIC SOPRANO

JAN and MISCHEL CHERNIAVSKY
BOOSEY & HAWKES ARTISTS BUREAU, Inc.
119 W. 57th St., New York 19, N. Y.

FREDA DRAPER
CONTRALTO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 West 57th St., New York 19, N. Y.

BURTON CORNWALL BASSO
For information ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y.

JOHN BROOKS McCORMACK
TENOR, CHICAGO OPERA CO.
Personal Representative: Henry Dardick
48 East 53rd Street, New York 22, N. Y.

EDWIN BILTCLIFFE
PIANIST
Personal Representative: MELVIN T. ROSS
Murat Theatre, Indianapolis, Ind.

JANET FAIRBANK
SINGER OF MODERN SONGS
113 East 55th St. New York 22, N. Y.

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
524 Fifth Ave., N. Y. C. 18 VA 6-3889

Management: **Ray Halmans**
119 West 57th St., New York 19, N. Y.
include under their management

EMANUEL LIST
BASSO, METROPOLITAN OPERA ASS'N

RUTH TERRY
MEZZO-SOPRANO

CARMELA IPPOLITO
VIOLINIST — COMPOSER — TEACHER
National Concert & Artists Corp., N. Y. C.
Personal Address: 586 Park Pl., Bklyn., N. Y.
Phone for appointments in N. Y., NEvins 8-8252

Margaret Henderson Smith
SONG RECITALS IN COSTUME
Available for concerts and club programs
Suite 701, 119 West 57th St., New York 19, N. Y.

YVONNE RUDIÉ
FRENCH DICTION FOR SINGERS
Specializing in Mood Interpretation
31 W. 84th St., N. Y.—TR. 7-3615—LO. 5-0374

ELENA BARBERI
CONCERT PIANIST
A Few Pupils Accepted—For information write
Suite 701, 119 W. 57th St., New York 19, N. Y.

ETTORE VERNA
TEACHER of many distinguished Singers appearing in Opera - Concert - Radio
Studio 601, 113 W. 57th St., New York 19, N. Y.

CHARLOTTE MARTIN
CONCERT PIANIST
Booking 1945-1946
Per. Rep. Dorothy Dalrymple, 161 W. 57th St., N. Y. 19

ARVED KURTZ
VIOLINIST
and DIRECTOR N. Y. COLLEGE OF MUSIC
114 East 85th St., N. Y. 28, N. Y. BU. 8-9377

GLORIA GREENBERG
PIANIST and ACCOMPANIST
Suite 701, 119 W. 57th S.t, New York 19, N. Y.

OTTO HERZ
PIANIST — ACCOMPANIST — COACH
302 W. 79th St., New York 24 SChuyler 4-5855

FREEDA CLUFF
SOPRANO
Available for RADIO and CONCERT
Suite 701, 119 W. 57th St., New York 19, N. Y.

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

LINDA MARLOW
LA SCALA—MILANO
BOSTON OPERA CO.
"Displayed one of the very few voices which can lay claim to greatness." —*N. Y. Times*
Suite 701, 119 W. 57th St.
New York 19 N. Y.

"Playing is of the Byronic persuasion."
—R. C. B., N. Y. World-Telegram
DOUGLAS JOHNSON
PIANIST
For information address: Suite 701,
119 West 57th St., New York 19, N. Y.

JOSEPH BRUNEL
Leading Tenor
Boston Grand Opera Co.
For dates:
Address Sec'y,
NAPOLI
825 Orchestra Hall,
Chicago 4, Ill.

CHICAGO

(*Continued from page 33*)

delivered with quiet serenity — but Verdi's aria awakened the brilliant freedom of Miss Anderson's upper range with satisfying effect. Franz Rupp gave valuable support at the piano.

William Fantozzi Appointed by Chicago Park District

William Fantozzi, musical director of the Mid-West Opera Company, has been appointed to direct rehearsals and performances of the newly founded Chicago Park District Opera and Operetta Guild.

Howard Wells Studio Notes

Corporal Julian Leviton, now stationed at Camp Grant, will appear as piano soloist with the Gary, Ind., Symphony Orchestra. Diana Brodsky, who successfully appeared with the Chicago Symphony Young People's concerts last season, has been re-engaged by the Mendelssohn Club of Rockford, Ill. Among the winners of the Chicago Woman's Music Club contest to appear in concert at Kimball Hall are two products of the Wells Studio—Eloise Matthies and Mary Ellen Kindt. The third to appear was June Hedman, who accompanied Joan Bishop, soprano.

Winifred Heckman Heard on Station WCFL

Winifred Heckman, mezzo contralto and artist student of the Ada Paggi Studios, is heard regularly on Tuesdays, Wednesdays, Fridays and Saturdays on station WCFL at 11:30 p. m. (Chicago time). Miss Heckman is the 1945 winner of the Chicago Musicland Festival. Another Paggi student, Dorothy Linden, sang Frasquita in the Mid-West Opera Company performance of Carmen recently.

Olga Sacerdote Gives Full Time to Kansas City

A full schedule of teaching has taken Olga Sacerdote, soprano, from Chicago to Kansas City, where she plans to spend the winter. Next summer she will take a few pupils to Hollywood, where her connections in the production field are numerous.

Roosevelt College Chorus Featured At Dedication Dinner

CHICAGO.—Nov. 16 marked a day of national interest in the field of education, for it was on the evening of that day that the Roosevelt College of Chicago officially was dedicated as the first memorial in this country formally recognized by Mrs. Franklin Delano Roosevelt, in honor of her late husband. Roosevelt College, founded in April of this year, is dedicated to the "enlightenment of the human spirit and the improvement and preservation of the best in American education," and has followed these guiding principles in the selection of its board of directors chosen from all fields, regardless of race, color or creed.

Nearly 2,000 people, founders and friends of the institution were present at the dedication dinner. Speakers other than the guest of honor, Mrs. Roosevelt, were President Edward J. Sparling, Marshall Field, Dr. Edwin Embree, Mayor Edward J. Kelly, Dr. Percy Julian and Judge William J. Campbell.

One of the important features of the program was contributed by the Roosevelt College Chorus of 52 mixed voices, under the able leadership of Madi Bacon, dean of the Roosevelt College School of Music. Following the National Anthem, an interesting arrangement, with soprano obbligato, of America the Beautiful was sung, and later, Handel's Hallelujah Chorus and the spiritual Jesus Walked This Lonesome Valley, with Peter Page, of the School of Music faculty, as soloist. The program closed with the Battle Hymn of the Republic.

D. D.

ELEVENTH HOUR DEBUT.

Victor Trucco, center, who has served for several years in the prompter's box, stepped into the pit to conduct Debussy's Pelléas and Mélisande at the Chicago Opera in an emergency debut recently. With him, left to right, are members of the cast, Bidu Sayao, Martial Singher, Lawrence Tibbett, Nicola Moscona and Doris Doe.

Rich Opportunity Seen For "Reconversion" in Music

Edward Meltzer, American symphony, radio and opera conductor, sees a challenge to music in the reconversion to peace in this country.

"Are we ready for peace, musically speaking?" he asked. "Victory is ours, perhaps the most significant in history. On the home front, some of us, who devote ourselves to music, are taking stock of our preparedness in that field.

"While in one of our cities about a year ago in an effort to build support for a civic symphony, I saw thousands of lonely sailors lined up to take busses back to their base after a brief shore leave. No move had been made to provide musical entertainment for these men. Let us hope that this and other cities—which profited in so many ways from the recent war—will not always be so lacking in hospitality.

"Often a beginning may be made in a modest way. I recently inaugurated in Chicago an Opera Workshop in which are studied such works as Traviata in Italian, Carmen in French, Fidelio and Haensel and Gretel in English. The nominal fees are waived in the cases of service personnel. The groups will give performances of each opera when ready in its own theater, so that each singer who seriously prepares a role will be tested in a full length performance. Then this repertoire will be available for performances throughout the Middle West.

"Let us not forget the almost lost art of oratorio for the inspired text and music, which can bring joy and courage to all who sing or hear them.

"I recently read about a member of our armed forces who, upon hearing an opera in Naples, asked, 'Say—how long has this been going on?' Let us hope that in a few years all such young Americans can have great music in their home cities through civic music activity rather than having to travel so far to find it. We are a blessed and prosperous country. Surely we can find the necessary purpose and funds."

Back Arkansas Orchestra

Announcement is made of the formation in Eureka Springs and Bentonville, of two additional Symphony Societies for the support of the Northwest Arkansas Symphony Orchestra conducted by William Hacker. During the past season, its first, the orchestra was supported by Symphony Societies in Fayetteville and Springdale, and the University of Arkansas. In addition to concerts to be presented in the towns, two tours are planned for November and May.

CARL BAMBERGER
Conductor
SOUTHERN SYMPHONY
12th ANNUAL SPRING FESTIVAL
April - May 1946
COLUMBIA, S. C.
Management: WILLIAM STEIN, Inc.
113 West 57th St., New York 19, N. Y.

EDITH SEWELL
SOPRANO
OPERA — CONCERT
ORATORIO — RADIO
Suite 701, 119 W. 57th St., N. Y. C.

SILHOUETTES

By MARY CRAIG

Handicaps and Careers

It might be helpful to a young singer to know that an accident or apparent loss of voice is not inevitaby the end of a career. Many artists have made their greatest appearances and have won fame and fortune after what appeared to be a fatal blow to hoped-for success.

There have been instances in all professions of overcoming disabilities by constant practice and intense determination, for example, the stories of Demosthenes and his pebble; of the crippled boy who eventually won the Olympic game; and in the song field, the beloved prima donna, known to many today, who whispered and hummed for five years in order to bring back the lovely voice damaged by the slip of a surgeon's knife.

HARRIET BRUNDAGE, artist pupil of Amy Ellerman. The soprano, who has overcome the handicap of blindness, was heard in a recital sponsored by Grace Methodist Church, Oct. 22. She was accompanied by Corporal Robert Schrade.

David Bispham often spoke of the day he decided that it was high time he concentrated on his professional career. He was then 30 years of age. A few hours later he was walking down a London street, swinging his crook-knobbed cane. He tripped and fell, the sharp edge of the cane handle being driven violently against the larynx. It was nearly three years before his voice would "speak" properly. But he became one of the most noted of concert artists.

In the last couple of seasons, music lovers have watched the persistent climb back from paralysis to footlights and full-voiced singing made by an acclaimed Wagnerian star. The "comeback" can be made if the will is strong.

•

Another instance which we have been given permission to tell about is the experience of Dorothee Manski, soprano, formerly of the Metropolitan Opera and later professor of voice at the University of Indiana. Soon after her debut at the age of 20, when she won a marked success in D'Albert's Die Toten Augen at the Vienna Opera—and just when she had been hailed as a brilliant young soprano—she was laid low with diphtheria, the after effects being almost complete paralysis. She was for a time blind and her face was twisted and distorted. Any future singing seemed hopeless.

She never admitted, even to herself, the possibility of failure, and although she was informed that one vocal cord was atrophied, she continued to practice day after day. When eventually she returned to the stage, she still walked, as she put it, "stiff, shuddering." But the voice began to respond, despite the "*subito*" cracks.

One day Fritz Busch inquired of Mme. Manski, who was by that time back in many of her former roles: "Why do you wear that black velvet ribbon around your throat?" Mme. Manski replied by spinning a scale to a high C and said: "Now, listen." She took off the band and started to sing; with the pressure removed, the whole voice splintered and broke.

"I have been singing for 20 or 22 years," said Mme. Manski, "and only eight years ago the tension was released and I again had the feeling of relaxation and control. My career has been made by constantly working for technical security."

•

New World Symphony

Since seasonal considerations of matters orchestral are now in progress, it seems a timely moment to speak of the recently elected member to the National Hall of Fame in Washington, D. C.—Sidney Lanier, Southern poet and musician, who in a short span of years gave to singer and composer alike exquisite and unforgettable verse.

Among the best-known works of this writer is the cantata The Symphony, written for the opening of the Philadelphia Centennial of 1876. Several years ago this orchestral-word composition was reoffered in a special educational program at NBC. Commentators found the style unique, spirited and remarkable for the author's insight into combinations of word and orchestral color.

Numerous vocalists and choir groups are familiar with "Into the woods my Master went, Clean forspent," or the various settings of the Sunset poem, "Look off, dear Love, across the sallow sands and mark yon meeting of sun and sea" and the sprightly "May, the Maiden."

The song-poems of Lanier are notable in being pleasantly phrased and choice in word-selection for ease in singer diction. The reason possibly lies in the fact that the poet was an exceptionally well-trained musician in addition to his gift for writing.

•

Lanier was born in 1842 in Macon, Ga., a college and university town built on the historic site of Oglethorpe's Fort Hawkins. The small Lanier house still stands on the street that was once a trail from the old village on the Ocmulgee river to the hilltop, where was established the first American college for women. The whole countryside is filled with tales of early Americana, none more romantic than the courtship of Lanier and a lovely young refugee from the invader hordes of the 1860's.

As an active instrumentalist, Lanier's technical skill brought him to the post of first flutist with the Peabody Symphony Orchestra in Baltimore. He made extensive research into the musical aspects of poetic technique, publishing a lucid and explicit Science of English Verse (1881) and lecturing at Johns Hopkins University. His poems contain innumerable passages about music or are couched in musical imagery. His most sustained use of musical analogies occur in Life and Song (1868) and in the impressionistic word-composition, The Symphony.

•

Opera Class Founder

At the NYSTA meetings, when a tall, authoritative gentleman rises to a point of order or begins to speak about the Student Opera Project in a voice which can only be described as handsome, you may know that you are listening to Homer G. Mowe, past-president of the Association, present Chairman of the American Academy of Teachers of Singing, and vice president of the National Association of Teachers of Singing.

Mr. Mowe's years of service with educator organizations, together with his active teaching in college and private studio, have made him acutely conscious of singer problems, particularly those pertinent to the progress of the students. Perhaps this interest may be traced in part to the time when a young law student at Cornell University faced his own problem of choice between the planned legal career and a vocation for music.

"At Cornell I played football, took on all sorts of athletics—which stand me in good stead today—sang in the Glee Club, had some voice lessons and worked hard at my law studies. That about sums it up," said Mr. Mowe. "But one day I decided that what I wanted more than anything else was to sing. I abandoned the law courses and began to concentrate on music."

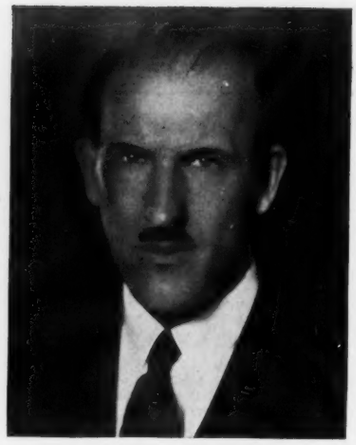
It was just about the worst moment that could have been chosen for the move into a singing career; for the young baritone was out of college only long enough to be heard in a few successful concerts and with church choirs when the country became involved in World War I. There was no USO in those days and, anyway, the lads of that period apparently were not attracted into the various entertainment groups. So young Homer Mowe went into the infantry as First Lieutenant.

•

After the war, he resumed his voice work, first with Van der Linde, later with other noted instructors. Although continuing his choir and concert work, he found himself drawn more and more into the academic field. At that time he established the private studio which he still maintains in New York City. Mr. Mowe taught for several years at the New Jersey Women's University; then for six years at Rutgers University, until World War II closed down the department; and he has been for the past eight years on the staff of Teachers College of Columbia University.

During his three terms as president of NYSTA, Mowe inaugurated the now famous Opera Classes, to which he has given notable service and for which he has made unquestionable sacrifices in time and energy. When asked the reason for this concentrated devotion—if the glamour of footlights and the color of the opera art-form held particular appeal—he answered quite directly, "Not at all. I see the opera class training as the greatest opportunity we can offer our pupils. It gives them preparation for appearances, the best kind of hearing before a select audience and the kind of singing experience that is awfully difficult to get.

"I am firmly convinced that the opera classes and resulting appearances on our stages have opened up new opportunities and outlets for our students. As a matter of record, several of the class members have stepped immediately into major engagements thus easily bridging the dreaded gap between studio and professional performance."



HOMER G. MOWE

Getting back to the usually debated "problems," Mr. Mowe laughed when he said one could write whole books about voice training. And anyone who had the good fortune to be present at the riotous NYSTA party in the pre-war spring of 1939 when a ruthless entertainment committee satirized themselves and the applauding teachers in the clever skit on Vocal Methods will recall that the grave president, with the ever-present twinkle in his eye, was allegedly responsible for many of the clever lines and scenes.

"Leaving aside for the moment the actual voice work," Mr. Mowe continued, "the chief problem for the student today seems to be financial. If he has no money, he has to work. If he works, he often has not the time for necessary study and home-work. When finally equipped and ready, he must find the right spot for his future work. Agents are not as a rule interested in the early stages of a performer. And while the church field is hopeful, Broadway is cruel and the top-flight managers practically out of reach.

"NYSTA committees have been considering ways and means—perhaps an agency of our own, perhaps a selective list of available artists. At any rate, we are trying to establish direct contacts with 'jobs.'

"The chief problem of the teacher today," Mr. Mowe resumed, "is to find time for enough sleep! But seriously, although there is need for a more stabilized correlation of vocal methods, I feel that now most of the reliable teachers agree on the basic principles of phonation. They disagree on devices, not on principles. Actually, in phonation the fundamentals are few, but there are thousands of empirical ideas."

He concluded with a prophecy that the National Association will go into this matter of stabilization and will eventually produce proven facts of tremendous value to singers and teachers.

ALTHOUSE
STUDIO: 250 West 72
TR. 7-3538 New York 23, N. Y.

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA
222 West 83rd St., New York 24, N. Y. SU.7-3106

IONA HARMS
SOPRANO
CONCERT ORATORIO RADIO
Studio: 36 W. 73rd St., N. Y. 23 EN. 2-4968

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing. Member NYSTA
Faculty of Teachers College, Columbia Univ.
171 W. 71st St., New York 23 N. Y. EN. 2-2165

FRANK BIBB
TEACHER OF SINGING
Faculty PEABODY CONSERVATORY since 1921
N. Y. Studio: 315 W. 57th St., N. Y. 19, N. Y.
Thursdays, Fridays & Saturdays CO. 5-6682

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 58th St., New York City 19. CO. 5-9131

ELDON ROI DEAN VERHINES
VOICE STUDIOS PIANO
903 Walnut, Philadelphia, Pa. Walnut 6487

LEON CARSON
TEACHER OF SINGING
Member NYSTA. Member Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1884

GRACE LESLIE
TEACHER OF SINGING
Music Dept. Connecticut College, New London, Conn.
Member NYSTA Member NATS
344 West 72nd St., New York 23 EN. 2-8622

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23 TR. 7-0466

APOLLO BOYS' CHOIR
COLEMAN COOPER, Director
Address inquiries to: APOLLO CHOIR SCHOOL
6957 Lakeshore Drive, Dallas, Texas

ROMANO ROMANI
Vocal Teacher and Coach
of ROSA PONSELLE
113 West 57th St., N. Y. C. CIrcle 7-4788

FRANCESCATTI PLAYING NEW SUITE
for Violin and Orchestra by Darius Milhaud with the Philadelphia Orchestra, at a rehearsal under Eugene Ormandy. (Photo by Adrian Siegel.)

PHILADELPHIA Features Premieres

By HARRIET GYLLENHAAL

PHILADELPHIA.—The world premiere of a Suite Symphonic by Ernest Bloch was played at the Philadelphia Orchestra cencerts here recently with Pierre Monteux conducting. The work completed in May, 1944, is in three sections. The Overture starts with a sonorous Maestoso section followed by a quicker Fugato on a four note theme introduced by pizzicato strings. After a short development there is a return to the Maestoso. This dies out and connects immediately with a Passacaglia in the classical style on an eight measure motive introduced by the cellos. There are about 22 variations ending with a terrific climax. The Finale is the most modern part. Played after a short pause it consists of conflicting rhythms and harmonies, a "moto perpetuo," although it is constructed in the regular sonata form and has a distinctive rhymthic theme throughout. Mr. Monteux conducted with enthusiasm and the work was well received. Beethoven Brahms, Debussy and Strauss works made up the remainder of the program.

Dorothy Maynor was soloist on two occasions with Eugene Ormandy conducting. This soprano who seldom sings more than a forte except in high phrases possesses a quality of control and sincere reproduction of a score. Her Mozart Et Incarnatus Est from the C Minor Mass and the refined dignity and delicacy of the composer without a moment of show-off from the artist. Mozart's Dove Sono and Asie from Ravel's Scheherazade were her other two offerings both being interpreted with beauty and understanding. The Orchestra played Haydn's Symphony No. 31, Creston's Chant of 1942 and Mignone's colorful and interesting symphonic poem Four Churches.

Teyte and Copeland Appear

A unique Debussy recital was given by Maggie Teyte and George Copeland in the Academy of Music recently. Both artists, pupils of Debussy, are thorough musicians and authentic interpreters of Debussy's style. Miss Teyte has a distinctive personality and poise which she used to advantage in such songs as Le Soir, Le Faune, Femmes de Paris and La Lettre de Genevieve from Pelleas et Melisande and others, several of which she was forced to repeat. Mr. Copeland achieved amazing tonal nuances, especially in his transcription of L'apresmidi d'un Faune, La Terrasses des Audiences du Clair de Lune and other familiar pieces. His accompaniments for Miss Teyte were perfection.

An unconventional but entertaining program was given by James Melton for the Philadelphia Forum membership. Singing many lighter numbers, Mr. Melton grouped German lieder with Hageman. Handel's Thanks be to Thee and Arne's Air from Comus were given a lively interpretation.

The season's first concert of the Tri-County Association, a suburban organization which holds its concerts in the Radnor High School in Wayne, featured the Albeneri Trio. Performing three trios of Brahms, Haydn and Schubert, they displayed balance of tone and a understanding.

Madame Butterfly Revived

The Philadelphia La Scala Opera reestablished Puccini's Madama Butterfly in the regular repertoire at the Academy of Music, Nov. 15. Artists heard were Nancy Garrotto, in the title role; Nino Martini as Pinkerton; George Czaplicki, as Sharpless; Lillian Marchetto, as Suzuk. Other parts were assigned to Mildred Ippolito, Francesco Curci, Joseph Miller, Louis de Cesare. Bamboschek conducted.

Leonide Massine's Ballet Russe Highlights came to Philadelphia on two days with an ensemble of eight dancers. Most of the choreography was executed by Massine. Mendelssohn's Dragon Fly, The Bumble Bee of Rimsky-Korsakoff, and a dance from de Falla's Three Cornered Hat were especially well done. One could have enjoyed a better rehearsed orchestra under Emil Kahn.

•

Gerstley Re-elected Dell President; Hocker Renamed Manager

PHILADELPHIA.—Henry E. Gertley was recently re-elected president of Robin Hood Dell for the third consecutive year. David Hocker, Dell manager since 1941, was also renamed to the post for another year, and as member of the board and secretary. Chosen as vice-presidents were: Gertrude Ely, Henry P. McIlhenny and Frank B. Murdock. E. Raymond Snedeker was re-elected treasurer. New directors are:

William F. B. Johnson, Harry Lauer and Stephan Stephano. Re-elected directors in addition to the officers: Mayer L. Casman, George B. Clothier, Mrs. Russell R. DuVal, Mrs. John White Geary, Nathan Hamburger, Leon Levy, Mrs. Stuart F. Louchheim, John A. Murphy, Mrs. Nicholas G. Roosevelt, F. H. Strawbridge, Jr., Richard P. Swartz, Mrs. William T. Tonner, and Mrs. Charles R. Tyson.

•

BUY VICTORY BONDS

Francescatti Introduces Milhaud Suite

Appearing with the Philadelphia Orchestra under Eugene Ormandy, Zino Francescatti introduced a new work to the violin repertory on Nov. 16. The French violinist, who makes 30 appearances with orchestra in the course of a sold-out concert season, premiered the Suite for Violin and Orchestra of Darius Milhaud on a program which also featured the sharply contralsting A minor Violin Concerto of Bach.

Francescatti and the Philadelphia Orchestra played the new work six times: on Nov. 16, 17 and 19 in Philadelphia; Nov. 20 in New York; Nov. 27 in Washington, D. C.; and Nov. 28 in Baltimore. In March Francescatti will introduce the Suite in Chicago at three subscription concerts of the Chicago Symphony.

For his other orchestral dates this season Zino Francescatti has selected standard works including, in addition to the Bach concerto, the Brahms, Beethoven, Paganini and Tchaikovsky concerti, and the Saint-Saens Rondo Capriccioso. He opened his orchestral season with the Montreal Symphony, Nov. 6 and 7. After the Philadelphia engagements, he appears with the New Orleans Symphony, Dec. 4; the Houston Symphony, Dec. 10; the Cincinnati Orchestra, Dec. 14 and 15 in Cincinnati, and Dec. 17 in Huntington, W. Va.; the Buffalo Philharmonic, Jan. 8; the Cleveland Orchestra, Jan. 10 and 12; the Minneapolis Orchestra, Jan. 18; the Los Angeles Philharmonic, Jan. 24 and 25, in Los Angeles; Jan. 27 in Glendale, Calif.; the Dallas Symphony, Feb. 17; the Chicago Symphony, March 4 in Milwaukee, March 7, 8 and 12 in Chicago; the Toronto Symphony, March 19; and the New York Philharmonic-Symphony, March 28, 29 and 31.

Besides his appearances with the Philharmonic-Symphony Orchestra, Francescatti will make two concert appearances in New York during the season. He gives his own recital at Carnegie Hall, and plays at the Institute of Arts and Sciences of Columbia University on March 23.

•

Paul Breisach on Tour With Rigoletto

Paul Breisach, member of the Metropolitan Opera, appeared in a number of Midwest cities as conductor of Rigoletto, presented by the Charles Wagner Opera Company. The tour began in October and Breisach remained with the company until his duties with the Met recalled him to New York.

HAENSEL & JONES
ANDRÉ MERTENS — HORACE J. PARMELEE
Division COLUMBIA CONCERTS Inc., 113 W. 57th St., New York 19, N. Y.
Include under their Management

CROOKS
KIPNIS
APPLETON & FIELD
MILANOV
CARTER
MORLEY & GEARHART
CASTAGNA
REGULES
DAME
GYÖRGY SANDOR
DARCY
JOHN SEBASTIAN
DILLING
TRAVERS
NIKOLAI AND JOANNA GRAUDAN
VARNAY
WARREN

"MUSIC IS NO MEDICINE," WARNS CLARENCE ADLER

The tonal art should not be imparted to pupils like a wholesome medicine, "for their own good," nor bestowed severely with a "this-hurts-me-more-than-it-does-you" attitude. In other words, the quality of music is not strained.

This is the credo of Clarence Adler, who believes that a good teacher must have the sympathy and understanding that breaks down psychological barriers and makes communication easy and interesting between leader and follower. Knowledge and musical background for a teacher is vital, but equally important is the ability to convey this to a student through the means of the teacher's personality as well as through systems and precepts. Interpretations should be based on the trinity of composer, instrument and performer.

Played Mozart Concerto Series

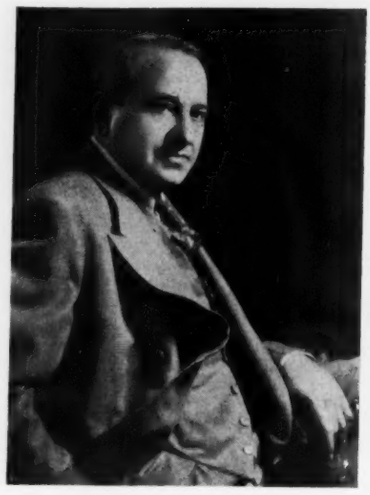
Mr. Adler's own background is an impressive one. A concert pianist of note, he has given recitals, played as soloist with symphony orchestras and in ensembles here and abroad. One of his outstanding achievements—which also is typical of his bracketing music with social and philosophic concept—was his presentation of six Town Hall concerts of Mozart Concertos, with distinguished commentators lecturing on the composer's influence in various spheres—Frederick Jacobi speaking on the Mozart Piano Concertos; Lee Simonson on Mozart and the Stage; Aaron Copland, Mozart and Modern Music; John Haynes Holmes, The Spiritual Aspect of Mozart's Music; Leonard Liebling, Mozart the Man; Irwin Edman, Mozart and the Creative Imagination.

The list of Adler pupils includes prominent professional names and also many who never intend to make a career of music but rely on it as a means of self-expression and relaxation. The former group includes, or has included, Aaron Copland, who studied piano for some years with Mr. Adler; Sondra Bianca; Sylvia Dickler, whose New York debut is set for Town Hall on Feb. 12; Paulina Ruvinska; August May, organizer and conductor of the Elizabeth (N. J.) Symphony Orchestra, and William Reddick, program arranger of the Ford Hour.

Wide Range of Ages

People of all ages make up his non-professional contingent. His oldest pupil was a lady of 85, whose last years were highlighted and redeemed from loneliness by her interest in the keyboard. Another is a stock broker who came to Mr. Adler as a beginner, took up the piano and found it so valuable an avocation and nerve restorative that when he was sent to Europe in pre-war days on an important mission, he insisted on having a piano in his suite on the ship. Adler pupils, professional and amateur, are trained to play in chamber ensembles, sometimes with noted musicians, Mr. Adler's friends, who like to take a busman's holiday in an evening of group playing.

After a winter in New York, Mr. Adler and his wife usually go to Lake Placid to their summer home, Karinoke, which they describe as a "musical democracy." Before the war a third member of the family party was their son Richard, who is now serving as a lieutenant in the Navy. Karinoke has a central dining and recreation hall, a barn theatre, and cabins and rehearsal cabins on the mountainside. Aaron Copland was a guest there while he wrote an orchestral score. Albert Einstein came for a stay—and brought his violin to play for the company. Mischa Elman, Eddie Cantor, Louis Persinger, and the members of the Musical Art Quartet are among others who have enjoyed the pleasant, informal atmosphere of Karinoke.—M. L. S.



DR. CLARENCE ADLER

•

Carnegie Chamber Hall Events Heard

Events in Carnegie Chamber Hall have included the beginning of another season of the New York Little Symphony, conducted by Joseph Barone, on Nov. 9, recitals by Charlo Byars, soprano (Nov. 16) and Elaine Spitzberg, pianist (Nov. 17), and the vocal students of Greta M. Schoenwald (Nov. 3).

Mr. Barone's group opened another season dedicated to "presenting outstanding young American soloists, conductors and composers in formal orchestral debuts." A good-sized audience gave enthusiastic reception to Carol Malsh in the Mozart Violin Concerto in A; Claudette Sorel, 14 years old, in Beethoven's Piano Concerto No. 1 in C; and the performance of Ernest Waxman's Spoon River Rhapsody.

Miss Byars, heard in numbers of Richard Trunk, Purcell, Mozart, Haydn, Wolf, Mahler, and an English group, revealed a voice of fine quality and good production and an enjoyable interpretative gift.

Young Elaine Spitzberg, 10 years of age, showed promising piano talent in an exacting program of Bach, Havdn, Mozart, Beethoven, Tchaikovsky, Chopin and Mendelssohn numbers, and a Russian group of first American performances—Danse, op. 15, No. 67 by Goldenweiser; Rondo, op. 50, No. 1 by Youferoff, and Prelude, op. 9, Nos. 7 and 2 by Bogoslavsky. In the Mozart Concerto in D Minor she was joined in duo piano by her teacher, Ida Elkan, whose Ear-training Sight-reading Piano Method she has studied for 15 months.

The Schoenwald singers devoted their evening to "Italian Masters"—Scarlatti, Paisiello, Pergolesi, Bellini, Donizetti, Puccini, Verdi and others—and showed to advantage the sound training given them by Mme. Schoenwald. Penelope Vassilaros, contralto, won special success in her arias from La Favorita and Ballo in Maschera, and excellent impression was made by Sobelle Thorner, Sylvia Barrick, Albert Colombatto, Mary Bachovchin, Anthony Mercede, Doris Williamson, Gita Obelle, Constance Makris, Doris Maag, Miriam De Kika.

D. B.

Engagements for Conley

Eugene Conley, the young American tenor, has had a heavy schedule of engagements this season. Besides singing in Tosca at the opening of the New York City Center Opera season, he has fulfilled operatic engagements in Philadelphia, Buffalo, New Orleans and Detroit besides giving a recital in Richmond for the Musician's Club. During Sept., Oct., and Nov, he sang 17 leading roles with New York City Center Opera Company. In radio he was featured guest star on CBS's Stradivari program Oct. 14, 21 and 28.

PASSED AWAY

JEROME KERN, perhaps America's best known composer of operettas and popular songs, died in New York on Nov. 11. He was sixty years old. Mr. Kern suffered a cerebral hemorrhage while walking on Park Avenue on Nov. 5. He was born in New York Jan. 27, 1885, and began musical study with his mother, later at the New York College of Music and under private teachers in Germany. When he was 17 he took a job as a song plugger for the Lyceum Publishing Co. He began composing in 1903, but the first musical play for which he wrote music was The Golden Widow in 1909. His first hit came with Very Good, Eddie, in 1915, a series followed by a great and steady stream of successes, ranging from Oh Boy; Leave It to Jane; Sally, and to such popular works as Show Boat (1927), Cat and the Fiddle, Music in the Air, and Roberta. After 1933 he spent much time in composing music for motion pictures in Hollywood. Mr. Kern, a noted collector of rare books, in 1929 put his treasures up for auction and they realized $1,729,462. In 1910 he married Eva Leale. He is survived also by a daughter, Elizabeth Jane Kern, former wife of Artie Shaw, bandleader.

HELEN HOPEKIRK, 89, pianist and composer, died in Cambridge, Mass., on Nov. 17. She was the widow of William Wilson, of Edinburgh, where she was born. She studied at the Leipzig Conservatory under Leschetizky, and made her debut at the Gewandhaus Concerts in that city in 1879. She also appeared as soloist in London and Vienna under Richter and others, and in America with the Boston Symphony and Kneisel Quartet. She lived in America from 1883 and taught in Boston from 1897. Her compositions were widely heard.

MRS. HENRY MARTYN ALEXANDER, New York music patron, died in a Baltimore hospital on Nov. 22. She had been injured in a fall at Hot Springs, Va., a month previously. Mrs. Alexander, who was a skilled amateur pianist, was long the chairman of the pension fund committee of the New York Philharmonic Society, had served as member of the Stadium Concerts Committee, and of the Musicians Emergency Fund, and was a patron of the Henry Street Settlement Music School.

★ NOV. 1945 REVIEWS

"Miss Goldblatt is a pleasant musician . . . Greeted with enthusiasm by an audience of good size."
—N. Y. Times

"Decorative facilities in her reading."
—N. Y. Herald Tribune

"A delightful artist, intelligent and sensitive."
—Musical Courier

ROSE GOLDBLATT
PIANIST

Management
AMF ARTISTS SERVICE, Inc.
139 E. 47, New York 17

PEABODY CONSERVATORY
Baltimore, Md.
REGINALD STEWART, Director

SECOND TERM *begins* FEBRUARY 4

Faculty of distinguished musicians
Tuition in all grades and branches

Scholarships, Diplomas, Teacher's Certificates and Academic Credits in Schools and Colleges

New pupils accepted

CIRCULARS MAILED

INSTRUCTION ON ALL ORCHESTRAL INSTRUMENTS

Doris
FRERICHS
Pianist
"She played prevailingly with taste, poetical fancy, brilliancy and as a wholly intelligent musician."
Olin Downes, N. Y. Times, 1944
608 Carnegie Hall, N.Y.C.

SINGERS : ATTENTION
For a limited time PARTIAL SCHOLARSHIPS *offered by* Mme. GERSTER-GARDINI
200 West 57 St., New York

From Ward C to Philharmonic

WALTER HENDL.
(Photo by James Abresch.)

The news that Rodzinski has chosen Walter Hendl as temporary assistant conductor for the New York Philharmonic comes as no great surprise to those who have watched him gain altitude.

As a musician he is one of those happy "naturals" to whom all phases of the art come easily. All he ever did lack was absolute pitch, and he took care of that while studying at the Curtis Institute. He did it the hard way, by constantly striding around, attached to a tuning fork. There is no law against such a procedure, but not a few sober citizens occasionally were startled when he would suddenly stop, hum loudly, test hum against tuning fork, frown or smile, as the case might be, and stride away.

At sixteen he started learning the piano, a very advanced age at which to begin. After six months he was brilliantly playing a Liszt concerto. His astounded teacher thought he had a genius in tow. Hendl, on the other hand, was less interested in the piano than conducting, so he started to memorize scores. This shocked his teacher no end, and the voltage was such that they parted, not amicably; he to his less gifted but more compliant pupils, Hendl to work under Reiner and Koussevitzky.

Served Uncle Sam

After Hendl's Curtis days came the army. In line of duty, he incurred a back injury and spent the last seven months of his military career in various hospitals, being six feet of blond moroseness. He was in real despair; didn't know if he ever would be able to play well again; didn't even know when he would be on his feet. A Red Cross worker decided to cheer him up. It seems as though she knew a group of people who were writing and backing a play. Would he care to write the music?

Now Hendl, outside of some student exercises, had never composed a note. Nevertheless, he set to work and prepared a score. The authors liked it, the angels liked it, and when Dark of the Moon opened, it was to Hendl's music. It still is running on Broadway, as this is being written.

A Versatile Musician

Hendl's score attracted much attention. So did his other abilities. In Boston he conducted the "Pops" Orchestra in a representative group of American works. In New York he prepared and appeared as commentator in the series known as This Is Our Music — Six Sessions in Americana, which was given in Town Hall. As a slight chore, on six days' notice he mastered the bristling piano part of Stravinsky's Petrouchka and played it under Reiner and the Columbia Symphony on its Sunday broadcast. And now he is assistant conductor of the Philharmonic.

At the moment he also is contemplating another show, besides wondering what modern concerto to prepare for his forthcoming appearance as soloist with a symphony orchestra. There is one thing on his mind, and not even he can solve that, the housing shortage being what it is. Once he gets around that, there will be no holding him back!

R. K.

Blatt Returns from USO Tour As Conductor

JOSEF BLATT

Josef Blatt's tour of the ETO for USO-Camp Shows as conductor of the operetta Rosalinda has convinced him that there is, or could be, a record demand for opera in this country.

"The GI is the ideal testing material," he said, "as he is Mr. USA and represents all walks of life. It was a valuable experience to watch the soldiers' reactions to our production during our tour to see how intelligently they followed every point, how they enjoyed the dramatic situations and appreciated the purely musical numbers. Judging by my 20 years of conducting opera for audiences in Europe, this adds up to one fact—this country needs opera.

"But it needs it well performed, sung in the language of the audience, and given a production lively, intense and dramatic as well as musically exciting. I believe opera of requisite standard can be given here without the tremendous costs of an institution like the Metropolitan. I realize that experiments have been many, and some have failed. The failures have pretended that 'the people are not ready for opera.' I cannot believe that after this tour of Americans in Europe. I am more convinced than ever of the need for many and good opera companies for the people of the United States."

D. B.

•

Both the Dec. 19 and Feb. 20 Maggie Teyte recitals at New York's Town Hall were completely sold out on the day the tickets went on sale. The Feb. 20 recital will be Miss Teyte's last concert appearance of the season in this country since she plans to return to England about March 1.

NATIONAL GUILD of PIANO TEACHERS

December Announcements

1. The printing of the GUILD YEARBOOK is under way.

2. POSITION IN MUSIC SCHOOL in Northwest available to the right young man. Apply to the Guild.

3. GUILD CHAIRMAN of Oklahoma City, Frederic Libke, is also chairman of Junior Music Education of the National Federation of Music Clubs.

4. THE HIGH SCHOOL, COLLEGIATE, AND ARTIST DIPLOMAS have high significance in the scholastic world. Only pupils of outstanding ability and preparation should try for them. All pupils from elementary to artist have all types of certificates available to them. Make full use of opportunities for improvement in technic and musicianship by applying outline in Syllabus to each pupil's need.

5. THE MUSICAL COURIER will be sent for a year, and the Guild Yearbook for 1946, to those renewing membership before January first.

Address Box 1113, Austin 6, Texas

MARGARET SITTIG

"A musician of considerable depth and power."
—*New York Sun*

Suite 701, 119 West 57th Street, New York 19, N. Y.

MORLEY EVANS BARITONE

HERBERT JANSSEN

Leading Baritone, Metropolitan Opera Association

IS AVAILABLE AS TEACHER FOR A LIMITED NUMBER OF TALENTED PUPILS

Hotel Ansonia, 73rd St. & B'way
New York 23, N. Y.
SUsquehanna 7-3300

CLARENCE ADLER

PIANIST *and* TEACHER

Studio: 336 Central Park West, New York 25, N. Y. RIverside 9-4922

SAMUEL MARGOLIS

VOICE CULTURE

Only Voice Teacher of
ROBERT MERRILL
Winner of 1945 Metropolitan Auditions of the Air and other famous singers
152 W. 57th St., New York COlumbus 5-9155

STEPHAN HERO

VIOLINIST

Martin M. Wagner, 8905 Sunset Blvd.
Hollywood 46, California

ROSATI

The ONLY VOCAL TEACHER of
BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-9393

ALFREDO MARTINO

VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

JAMES MORRISON

BASS-BARITONE
TEACHER OF VOICE
Perfect Vocal Technique and Artistic Interpretation
Studio 403, Carnegie Hall,
New York 19, N. Y. Cl. 6-9891

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

ANNE ROSELLE

LEADING AMERICAN SOPRANO

of the world's most famous opera houses, Vienna, Budapest, Dresden, Milan, La Scala, London, Covent Garden, Paris Grand Opera.

FORMERLY METROPOLITAN OPERA, N. Y.

Miss Roselle is now giving vocal lessons for beginners and advanced students in her studio, 42 Riverside Drive, New York. Appointment for audition may be arranged by calling TRAFALGAR 7-7152.

MANY NEW ORCHESTRAL WORKS PRINTED IN 1944-1945

The following works are additions to the leading publishers' rental libraries of music for symphonic orchestra since Dec. 1, 1944. (All works are for symphonic orchestra, unless otherwise indicated.)

Composer	Title	Timing (approximate)	Publisher
Akon, Alfred (arranger)	Bach's Prelude & Fugue in A minor	10'	Carl Fischer, Inc.
" "	Paganini's 24th Caprice (String Orch.)	4'	" " "
" "	Vitali's Ciaccona	19'	" " "
" "	Marcello's Concerto Grosso, D minor (String Orch.)	12'	" " "
Bach (Leonardi)	Chaconne	14'	Elkan-Vogel Co.
Balogh, Erno	Portrait of a City (From Morning to Midnight) (String Orch. and Piano)	23'	" " "
Barber, Samuel	Capricorn Concerto	11'	G. Schirmer, Inc.
Beach, Bruce	Plaza (Ballet)	40'	Elkan-Vogel Co.
Beckett, Wheeler	Cinderella Fantasy	16'	Carl Fischer, Inc.
" "	Mystic Trumpeter (Soprano or Tenor Solo & Orch.)	35'	" " "
" "	Nocturne	5'	" " "
" "	Prayer	10'	" " "
" "	Bach's Toccata & Fugue, D minor	8'	" " "
" "	The Open Road	5'	" " "
Bedell, Robert L.	Chorale Prelude "O world, I c'en must leave thee"	4'	Elkan-Vogel Co.
Beecham, Sir Thomas	The Great Elopement (1st Symphonic Suite)	18'	Mills Music, Inc.
" " "	The Great Elopement (2nd Symphonic Suite)	17'	" " "
Berezowsky, Nicolai	Concerto, Op. 31 (Harp and Orch.)	18'	Elkan-Vogel Co.
Bergsma, William	Paul Bunyan Suite	12'	Carl Fischer, Inc.
Bernstein, Leonard	Fancy Free (Ballet Suite)	18-20'	Harms
" "	In Memory of H.J.R.		
Binder, A. W.	Concertante for String Orch.	15'	Mills Music, Inc.
" " "	Overture—Fantasy	10'	" " "
" " "	Rhapsody	15'	" " "
" " "	Lament	7'	" " "
Brown, Keith Crosby	Bostonia Suite	14'	Carl Fischer, Inc.
Bruckner-Guenther	Adagio (from String Quartet)	12'	Edition Adler
Carpenter, John Alden	The Seven Ages	25'	G. Schirmer, Inc.
Carden, Norman	Six Definitions for String Ensemble		Associated Music Pub.
Cowell, Henry	Hymn and Fuguing Tune No. 3		" " "
" "	Symphony No. II (Anthropos)	22'	Edition Adler
Creston, Paul	Threnody	12'	G. Schirmer, Inc.
" "	Two Choric Dances, Op. 17a	12'	" " "
" "	Two Choric Dances, Op. 17b	12'	" " "
" "	Symphony No. 1, Op. 20	20'	" " "
" "	Concertino for Marimba and Orch.	15'	" " "
" "	Prelude and Dance, Op. 25	7'	" " "
" "	Concerto for Saxophone, Op. 26	16'	" " "
" "	A Rumor, Op. 27	5'	" " "
" "	Pastorale and Tarantella, Op. 28	10'	" " "
" "	Fantasy for Piano and Orch, Op. 32	8'	" " "
" "	Chant of 1942, Op. 33	10'	" " "
" "	Frontiers, Op. 34	10'	" " "
" "	Symphony No. 2, Op. 35	25'	" " "
" "	Poem for Harp and Orch.	16'	" " "
De Lamarter, Eric	Suite, The Black Orchid	16'	Carl Fischer, Inc.
" " "	Fable of Hapless Folk-Tune	25'	" " "
" " "	The Giddy Puritan	6'	" " "
" " "	Symphony in D	15'	" " "
Delio Joio, Norman	American Landscape	15'	G. Schirmer, Inc.
" " "	Suite from Ballet, On Stage	15'	" " "
Diamond, David	Rounds (String Orch.)	14'	Elkan-Vogel Co.
Dukelsky, Vladimir	Leningrad (Solo Voices, Chorus and Orch.)	30'	Carl Fischer, Inc.
" "	Entr'acte	25'	" " "
" "	Concerto for Cello & Orch.	25'	" " "
" "	Ballade for Piano and String Orch.	12'	" " "
" "	Public Gardens Overture	17'	" " "
English, Granville	An Island Festival	14'	" " "
Fitelberg, Jerzy	Nocturne	15½'	Associated Music Pub.
Foldes, Andor	Little Suite for Strings	9'	Carl Fischer, Inc.
Foss, Lukas	Symphony	30'	G. Schirmer, Inc.
" "	Suite from Ballet, Gift of the Magi	16'	" " "
Franco, Johan	Symphony No. 2		Associated Music Pub.
Frescobaldi (Leonardi)	Concerto in G minor		Elkan-Vogel Co.
Gould, Morton	American Concertette for Piano and Orch.	12'	Mills Music, Inc.
" "	Boogie Woogie Etude for Piano and Orch.	2½'	" " "
" "	Concertette for Viola and Orch.	12'	" " "
" "	Concerto for Orch.	18'	" " "
" "	Concerto for Viola and Orch.	25½'	" " "
" "	Cowboy Rhapsody	12½'	" " "
" "	Pop's Serenade	5'	" " "
" "	Symphony No. 2	31'	" " "
Goossens, Eugene	2nd Symphony	40'	Carl Fischer, Inc.
Griselle, Thomas	Reflections		Theodore Presser Co.
Guenther, Felix (Arr.)	Viennese Humoresque (Schubertiana)	11'	Edw. B. Marks Mus. Corp
Harris, Roy	Ode to Friendship	5'	Mills Music Inc.
" "	Walt Whitman Suite (for Chorus String Orch. and 2 Pianos)	12'	" " "
Hart, Frederic	Elegy	10'	G. Schirmer, Inc.
Heilner, Irwin	The Traveler (for High or Medium Voice and Orch.)		Associated Music Pub.
Heller, H. E.	Ode to Our Women (Cantata)	12'	Edw. B. Marks Mus. Corp.
Herrmann, Bernard	Symphony No. 1	25'	Edition Adler
Hindemith, Paul	Concerto for Piano and Orch.		Associated Music Pub.
Hunt, Frederick	Air for Small Orch.	5'	Carl Fischer, Inc.
" "	Fantasy for Violin and Piano	7'	" " "
Inch, Herbert	Answers to a Questionnaire (Variations for Orch.)	16'	Elkan-Vogel Co.
Jacobi, Frederic	Four Dances from Prodigal Son	15'	G. Schirmer, Inc.
" "	Rhapsody for Harp & Strings	7'	Elkan-Vogel Co.
Johnson, Horace	Three Four	5'	Carl Fischer, Inc.
" "	Music for Strings	13'	" " "
Klein, John	Concerto for Violin and Orch.		Associated Mus. Pub.
Kornsand, Emil	Fantasie for Organ & Strings	11'	Carl Fischer, Inc.
" "	Concerto for Viola & Orch.	24'	" " "
" "	2nd Quartette for Strings	18'	" " "
Kreutz, Arthur	Four Poems of Robert Burns for Soprano & Chamber Orch.		Associated Mus. Pub.
" "	Symphonic Sketch on Three Folk Tunes		" " "
" "	Violin Concerto	17'	" " "
" "	Paul Bunyan Suite	12'	Carl Fischer, Inc.
Kroll, William	Arabesque, Contradance, Jolly Good Fellow, Little March, Peter Rabbit	3' each	G. Schirmer, Inc.
Labunski, Felix	Suite for String Orch.		Associated Mus. Pub.
Lecuona, Ernesto	Rhapsodia Negra	12'	Edw. B. Marks Corp.
Martinu, Bohuslav	Suite Concertante, for Violin and Orch.		Associated Mus. Pub.
Matthews, H. Alex	By the Waters of Babylon for Women's Voices and String Orch.	12'	Elkan-Vogel Co.
McDonald, Harl	My Country at War	24'	" " "
" "	Concerto for Violin & Orch.	22'	" " "
" "	Song of Free Nations for Soprano and Orch.	6'	" " "
" "	Dirge for Two Veterans for Women's Voices and Orch.	12'	" " "
McKay, George Frederick	Suite on Fiddler's Tunes	9½'	J. Fischer & Bro.
Mennin, Peter	Symphony No. 2	25'	Harms
Milhaud, Darius	Opus Americanum, No. 2	18'	Elkan-Vogel Co.
" "	Concerto for Two Pianos & Orch.	18'	" " "
" "	Concerto for Flute, Violin & Orch.	15'	" " "
" "	Second Concerto for 'Cello & Orch.		Associated Mus. Pub.
Mohaupt, Richard	Music from Lecocq's Mlle. Angot		" " "
Moore, Douglas	In Memoriam	7'	Elkan-Vogel Co.
Nabokov, Nicolas	Marches, A Symphonic Suite		Associated Mus. Pub.
" "	Orchestra Suite from Bach's Goldberg Variations		" " "
" "	Symphony No. 2 (Biblical)		" " "
" "	The Last Flower (Based on Thurber's Literary Sketch)		" " "
Nero, Paul	Concerto for Hot Fiddle	18'	Carl Fischer, Inc.
Noelte, Albert	Suite for Wind Instruments, Harp & Percussion		Associated Mus. Pub.
" "	Symphonic Prologue from Francois Villon		" " "
Pacheco, Luis	Dance on an Inca Theme	7'	" " "
" "	Fiesta in Lima	15'	" " "
" "	Hymn to the Sun	26'	" " "
" "	Processional	15'	" " "
" "	Serenade (La Reja)	6½'	" " "
" "	The Jungle (La Selva)	14'	" " "
Pescara, Aurelio	Commedia dell'Arte (Capriccio Sinfonico)		" " "
Pescara, Aurelio	Cornwall Valley	7'	Associated Mus. Pub.
" "	Tibet	8'	" " "
Phillips, Burrill	Courthouse Square	10'	Elkan-Vogel Co.
" "	Scherzo	18'	" " "
" "	Concerto for Two Pianos & Orch.	17'	" " "
" "	Declaratives for Women's Voices & Small Orch.	10'	" " "
Piatigorsky, Gregor	Variations on a Paganini Theme for 'Cello and Orch.		Harms
Porter, Cole	Night and Day (arr. by Gunther Schuller)	3-4'	Associated Mus. Pub.
Read, Gardner	Concerto for 'Cello & Orch.	25'	" " "
" "	Fantasy for Viola & Orch.	10'	" " "
" "	Pane Dafni	10'	" " "
" "	Symphony No. 2 in E Flat Major	25'	Edw. B. Marks Mus. Corp.
" "	Night Flight (Tone Poem)	8'	Associated Mus. Pub.
Rieti, Vittorio	Sinfonia Tripartita	15'	G. Schirmer, Inc.
Revueltas, Sylvestre	El Renacuajo Paseador	10'	" " "
" "	Sensemaya	7'	" " "
" "	Esquinas	12'	" " "
" "	Cuauhnahuac	12'	" " "
Robertson, Le Roy	Rhapsodie for Piano & Orch.	18'	Carl Fischer, Inc.
" "	Prelude, Scherzo and Ricercare on Two Themes & Variations	12'	Elkan-Vogel Co.
Rogers, Bernard	Anaacs	8'	" " "
" "	Elegy from Symphony No. 3	5'	" " "
" "	Sailors of Toulon	10'	" " "
" "	The Passion (Solo Voices, Mixed Chorus & Orch.)	45'	" " "
Sabatini, Guglielmo	Poemetto Autunnale	7'	" " "
Scarmolin, Louis	Visions	5'	Carl Fischer, Inc.
" "	Variations on a Folk Tune	9'	" " "
" "	A Dramatic Tone Poem	10'	" " "
Schimmerling, H. A.	Humphrey Potter (Cantata)	10'	Edw. B. Marks Corp.
Schnabel, Artur	Symphony No. 1	35'	Edition Adler
Schuman, William	Side Show	7'	G. Schirmer, Inc.
" "	Undertow (Choreographic Episodes)	18'	" " "
Sessions, Roger	Symphony No. II	30'	Edition Adler
Siegmeister, Elie	Ozark Set (Tone Poem)	18'	Edw. B. Marks Mus. Corp.
Sirley, Tibor	Elegie (In Memoriam, Franklin Delano Roosevelt)	5'	Mills Music, Inc.
Slater, Vivien Harvey	A Box of Toys	6'	Carl Fischer, Inc.
Sowerby, Leo	A Set of Four Ironics	14'	" " "
Spellman, Timothy	A Homesick Yankee in North Mather	7'	" " "
Still, Wm. Grant	Africa	8'	" " "
" " "	Three Dances for La Guiablesse	7'	" " "
" " "	Old California	10'	J. Fischer & Bro.
" " "	Festive Overture		Associated Mus. Pub.
Stravinsky, Igor	Scenes de Ballet		" " "
" "	Scherzo a la Russe		" " "
" "	Symphony in Three Movements (1945)		" " "
" "	Danse Sacrale (revised version, 1943) from Le Sacre du Printemps		" " "
Villa-Lobos, Heitor	Bachianas Brasileiras No. 1 for 8 'Celli or Orch. of 'Celli		" " "
" " "	Bachianas Brasileiras No. 3 for Piano and Orch.		" " "
" " "	Bachianas Brasileiras No. 4		" " "
" " "	Bachianas Brasileiras No. 5 for Orch. of 'Celli		" " "
" " "	Bachianas Brasileiras No. 7		" " "
" " "	Bachianas Brasileiras No. 8		" " "
" " "	Caixinhas de Boas-Festas (The Magic Window)		" " "
" " "	Chansons Typiques Brésiliennes for Voice & Orch. Nos. 1-6 (Inc.)		" " "
" " "	Chôros No. 12		" " "
" " "	Chôros No. 13 for 2 Orchs. & Band		" " "
" " "	Concerto for 'Cello & Orch.		" " "
" " "	Concerto for Harmonica & Orch.		" " "
" " "	Dansa Frenetica		" " "
" " "	Epigrames Ironiques et Sentimentales for Voice & Orch.		" " "
" " "	Fantasia for 'Cello & Orch.		" " "
" " "	Itabira for Voice & Orch.		" " "
" " "	Miniatures Nos. 1 to 4 (Inc.) for Voice & Orch.		" " "
" " "	Momo-Precoce (Youthful Momos) for Piano & Orch.		" " "
" " "	Naufragia de Kleonicos		" " "

HAMPTON ORCHESTRA SERIES

IS THE ONE ANSWER TO SYMPHONY ORCHESTRA MUSIC NEEDS.

AUTHENTIC, UNABRIDGED FULL-SIZE SCORES ARE PRICED FOR EVERY BUDGET.

Hampton's famous STANDARD ORCHESTRA LIBRARY of the great classics is designed to answer the needs of every American symphonic orchestra—professional, amateur, school and college.

Budget and rental problems are eliminated . . . because at the exceptionally low prices, any orchestra can afford to buy standard music more cheaply than ever before.

HAMPTON MINIATURE ARROW SCORES SERIES

Acclaimed by all leading conductors and educators as the most practical innovation ever adopted . . . preferred by teachers for their classroom work . . . critical notes, carefully edited, precede every composition . . . essential requirements for every music library.

Available at your Music Dealer or direct from

EDWARD B. MARKS MUSIC CORPORATION • RCA Bldg. • Radio City • New York 20, N. Y.

Composer	Title	Timing (approximate)	Publisher
Villa-Lobos, Heitor	Orchestration of Bach's Prelude & Fugue No. 6 for String Orch.		Associated Mus. Pub.
" " "	Orchestration of Bach's Prelude & Fugue No. 6		" " "
" " "	Orchestration of Bach's Toccata & Fugue		" " "
" " "	Saudades da Juventude—Suite No. 2		" " "
" " "	Serestas for Voice & Orch: Nos. 5, 6, 7, 8, 9, 10, 15, 16		" " "
" " "	Symphonies Nos. 1, 2, 3		" " "
" " "	Symphony No. 4 for Orch. or Band		" " "
" " "	Symphony No. 5 for Chorus & Orch.		" " "
" " "	Three Indian Poems		" " "
Wagenaar, Bernard	A Song of Mourning	6'	Carl Fischer, Inc.
Walton, William (Bach)	Three Wise Virgins	16'	" " "
Warren, Elinor Remick	The Dark Hills	5'	" " "
White, Clarence C.	Suite on Negro Folk Tunes	17'	" " "
" " "	Kutumba	10'	" " "
" " "	Tambour	4'	" " "
White, Paul	Lake Placid Scenes	12'	" " "
" "	Andante & Rondo for 'Cello & Orch.	9'	Elkan-Vogel Co.
Wieniawski-Ondricek	Fantasy on Russian Themes for Violin & Orch.		Associated Mus. Pub.
Williams, Vaughan	Symphony No. 5 in D	33'	Carl Fischer, Inc.
Wirth, Carl Anton	Ichabod Crane (A Suite of Old New England	12'	" " "
Yardumian, Richard	Desolate City	15'	Elkan-Vogel Co.
" "	Armenian Suite	14'	" " "
" "	Three Preludes	5'	" " "
" "	Symphonic Suite	16'	" " "
Yon, Pietro A. (Baron)	Gesu Bambino	4'	J. Fischer & Bro.

For Violin and Piano

DEDICATION AND EARLY SONG by Lucas Foss (Violin parts edited by Roman Totenberg). Hargail Music Press, N. Y. $1 each.

Both are additions to Hargail's Contemporary Music Series. The Dedication is dryer than its companion. It is highly dissonant and moves slowly along until an allegro is reached and a neat climax attained. Early Song is more obviously melodic, although it also is modern in idiom. The two works contain many rhythmical changes but the piano parts are not too difficult to play. There are some difficult passages for the violin, however.

TOCCATA, from the Suite, Op. 69, by Serge Vassilenko. Am-Rus Edition, Leeds Music Corp., N. Y. $1.

This is a brilliant showpiece, exceptionally difficult and admirably suited for display purposes. The piano part is more or less dubbed in; it is the violin that counts here. Everything except harmonics are present: running scale passages, double stops, thirds and sixth, and inner voices.

CHRISTMAS FANTASIA, by Harold Parkman. Arthur P. Schmidt Co., Boston, Mass. 50c.

Intended primarily for beginners, this first position violin solo uses three tunes —O Little Town of Bethlehem, Adeste Fidelis, and Luther's Cradle Hymn.

Piano Solo

THREE PIECES, by Serge Prokofieff. Am-Rus Edition, Leeds Music Corp., N. Y. $1.

The three pieces are an Intermezzo, Gavotte and Valse Lente, and comprise the composer's Op. 95. Written in 1942, they do not necessarily have to be played together, since there is no connection among them. On paper they look not too difficult, but at the piano one will discover many details that will require quite a bit of working out. The Intermezzo is marked andante grazioso and is quiet and flowing; the witty Gavotte is marked allegretto, and the Valse is marked adagio, though it has faster inner sections.

Song

ENVOY, by Paul Hindemith. Associated Music Publishers, Inc., N. Y. 75c.

Here is another of Hindemith's Eight English Songs. It is set to a poem by Francis Thompson and has the curious rhythm of 3 over a dotted half note. Hindemith uses some extraordinary harmonies that catch a mood of desolation and brooding.

Clarinet and Piano

THE CUCKOO, by Claude Daquin, arr. for B-flat clarinet and piano by Gustave Langenus. Ensemble Music Press, distributed by Carl Fischer, Inc., N. Y. $1.

The arranger has done a faithful job of transcribing for the clarinet the running melody of the familiar Daquin piano piece. It is not easy to play but is worth working at for technical and musical reasons.

For Wind and String Instruments

ARIOSO, by J. S. Bach. Arranged as solo with piano acc. for the following: Flute or Oboe; B-flat Clarinet; B-flat Cornet (Trumpet), Baritone, or B-flat Tenor Saxophone; E-flat Alto Saxophone; Trombone or Baritone; Violin; Viola; Cello. Carl Fischer, Inc., N. Y. 40c each.

In addition, Fischer also presents in the same series a violin transcription by Szigeti that sells for 60c. The transcription mentioned above is by Merle J. Isaac, who is responsible for all the string adaptations. A. F. Gaylord prepared the flute or oboe solo, and H. R. Kent did the others.

For Harp Solo

LONDONDERRY AIR and JINGLE BELLS, transcribed for harp by Carlos Salzedo. Elkan-Vogel Co., Phila. 60c each.

Pleasing harp versions of two old- time airs, with some free treatment of the familiar themes. The works are useful for teaching purposes, as they are carefully fingered and edited. Londonderry Air is for fairly advanced harpists.

Notes on Some New Issues

By Gustav Klemm

Books

MOZART AND TCHAIKOVSKY. Told in anecdotal form by Waldo Mayo. Illustrated by Andre Dugo. **CHOPIN,** by George Ruttkay, illustrated by Andre Dugo. The Hyperion Press, distributed by Duell, Sloan and Pearce, New York. $1.75 per volume.

Each of these three volumes has 40 pages, twenty of which are in full color. They tell most of the apocryphal stories about the composer in question, are written in a style especially for children and should prove enjoyable for the young if not taken too seriously.

For Piano

THREE MINIATURES, by Howard Hanson. 1. Reminiscence, 2. Lullaby, 3. Longing. Carl Fischer, Inc., N. Y. 75c.

Dedicated to Rudolph Ganz, these three lovely, evocative impressions will delight modestly equipped pianists in search of sound, musical material. The harmonies are rich, sensitive and not too far left of center to be disturbing. Our favorite is Reminiscence and it is a pleasure to recommend it.

LITTLE BALLERINA, by Miltona Moore. Schroeder & Gunther, Inc., N. Y. 30c.

A perky little number, designed to de-

(Continued on page 44)

NOW YOU CAN FIND

These Orchestral Scores

IN SCHIRMER'S RENTAL LIBRARY

John Alden Carpenter
The Seven Ages

Paul Creston
Threnody
Two Choric Dances, Op. 17a
Two Choric Dances, Op. 17b
Symphony No. 1, Op. 20
Concertino for Marimba and Orch.
Prelude and Dance, Op. 25
Concerto for Saxophone, Op. 26
A Rumor, Op. 27
Pastorale and Tarantella, Op. 28
Fantasy for Piano and Orch., Op. 32
Chant of 1942, Op. 33
Frontiers, Op. 34
Symphony No. 2, Op. 35
Poem for Harp and Orchestra

Norman Dello Joio
American Landscape
Suite from the Ballet "On Stage!"

Lukas Foss
Symphony
Suite from the Ballet "The Gift of the Magi"

Frederic Hart
Elegy

Frederick Jacobi
Four Dances from "The Prodigal Son"

William Kroll
Arabesque
Contra Dance
Jolly Good Fellow
Little March
Peter Rabbit

Sylvestre Revueltas
El Ranacuajo Paseador
*Sensemaya
Esquinas
*Cuauhnahuac

William Schuman
Side Show
*Choreographic Episodes from the Ballet "Undertow"

*to be published in the Study Score Series

RECENTLY PUBLISHED—

Samuel Barber Capricorn Concerto *(Score 2.50, Set of Parts 4.00, Extra parts ea. .60)*

Norman Dello Joio Suite from the Ballet "On Stage!" *(Piano Version 1.25)*

3 East 43rd Street G. SCHIRMER New York 17, N. Y.

MACK HARRELL

baritone

is programming this season

SING A WHILE LONGER

by

GEOFFREY O'HARA

Poem by

EDWIN MARKHAM

High Voice: .50
Low Voice: .50

published by

CARL FISCHER, Inc.

Cooper Square, New York 3, N. Y.

Boston • Chicago • Dallas • Los Angeles

BIZET'S OPERA

CARMEN

COMPLETE ORCHESTRA SCORE

Original Edition

9" x 12" 580 pp. Price $20.00 Postpaid

Prepaid subscription price $15.00 if received by March 1, 1946

EDITION ADLER, Inc.

25 West 45th Street New York 19, N. Y.

CATALOGS

OF ALL MUSIC PUBLISHERS

may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.

BERNICE FROST SAYS...

THE ADULT BEGINNER

The listening audience has been so tremendously increased through concerts, radio and fine recordings that the reaction of many of these listeners is, naturally, to seek a means of self-expression through some musical performance of their own.

The piano seems to be the most popular medium of expression for these adult listeners, and with it is usually found a keen desire to study seriously. This situation brings to the piano educator the necessity of a clear understanding of what is meant by serious study on the part of the older beginner. It also brings in some cases, unfortunately, the wishful thinking that there may be some short cut for this type of pupil.

As every educator knows, there is no short cut as such, since a beginner must begin at the beginning. There is, however, a short cut for the broad-minded teacher if he is willing, from the first lessons, to see the picture from the viewpoint of the student and at the same time to exercise his sound knowledge of piano pedagogy. This means that, with a psychological approach and a vocabulary suitable to adults, the fundamentals must be presented by the use of beginning materials.

•

Questions at hand indicate that some educators are hesitant to begin with easy music, as they fear that it will discredit the intelligence of the pupil and lessen his enthusiasm. Sensitivity and lack of confidence are ever present in these pupils and must be overcome immediately. Too difficult music, however, will increase these attitudes, will further a state of self-consciousness and discourage all efforts.

While in many of these adult beginners there is to be found the advantage of a mature mind and understanding, these advantages are often counterbalanced by the disadvantages of muscular conditions lacking in coordination, flexibility and control.

The wise teacher will select basic material which is melodious and particularly useful for strengthening the above weaknesses, and will select supplementary pieces from a list the pupil will eagerly submit. This list will no doubt include some arrangements (of which most teachers disapprove), but if the teacher will realize that the adult pupil's idea of serious study is study for personal pleasure only, he need at no time lower his standard even by using a few of these arrangements.

The short cut for the teacher, then, is to choose music that will please the adult pupil and at the same time bring about a gradual and sound development of musicianship and pianistic ability. Many teachers regard this as a special kind of pedagogy, but it is in reality only a broad-minded approach needed in all piano instruction, whether the pupil be a younger or older pupil. Piano study should always be a study for pleasure.

•

Concert Pitch

Will you please tell me what was the old Concert Pitch at which pianos were tuned many years ago, and for what period was this used?

G. H. S.

During the early seventeenth century there was in use a so-called Classical Pitch, which varied from A-415 to 429 and C-498 to 575. This lasted until after the death of Beethoven. Through an effort for more sonority and brilliance due to the increased use of wind instruments, there followed the Concert Pitch (which, correctly speaking, does not mean any definite pitch but usually a high one), which was then about A-450 and C-540. In 1858 the French Government appointed a committee, including Meyerbeer, Rossini, Berlioz and others, to adopt a more satisfactory pitch. A-435 was adopted. In 1891 the Piano Manufacturers Association, with William Steinway as chairman, adopted this pitch, with the decision to change the name from French Pitch to International Pitch.

Schumann and Chopin

Will you kindly name the easiest compositions by Schumann and Chopin and state the grade in which they should be given?

L. T.

From Schumann, Opus 68, Melody, Bagatelle, Happy Farmer and Soldier's March may be given a good pupil in late first grade, and for the average pupil they should be given in second grade. Chopin is better first presented in late second or third grade and up, using Preludes in A Major and C Minor; Mazurkas, Op. 67, No. 2, and Op. 24, No. 3; Waltzes, Op. 34, No. 2, Op. 64, No. 1, Op. 70, No. 2, and the last, in E Major; Nocturnes in F Major and Eb Major. The Waltzes and Nocturnes should not be given until late third or in fourth grade.

Boy Problem

A boy of thirteen years has been studying with me for about a year. He had two years' study before coming to me and is proving to be the worst problem I have ever had in my many years of teaching. He does everything incorrectly, and even my efforts to have him play just correct notes have failed. I have talked with the parents, and they have no understanding of the situation. They are influential people in our small city, and it would not be wise for me to dismiss the boy. Have you any suggestions?

E. M.

From your letter (all of which could not be included here), I must frankly say that the boy has been advanced much too rapidly. Even a good pupil should be only in second grade after three years of study, and this boy is struggling with third grade material, most of which sounds dull and uninteresting! Drop the scale work; select melodious and interesting late first grade music; stop marking up the pages with colored pencils (you said it didn't do any good, anyway); try to develop his ear and insist that what is played during the lesson be played correctly, if it be only a half page of music. With this procedure, he should improve, or he will probably discontinue the lessons himself.

You are taking this matter much too seriously, as there are many pupils just like this boy. Consider how fortunate you are not to have had such a one long before this! Since he is a good-natured lad, the lesson can be pleasant. Do the best you can and forget him between lessons.

NOTES ON SOME RECENT ISSUES

(Continued from page 43)

velop a light staccato touch. On the "cute" side and students, especially those with a steady rhythmic sense, will like it.

SUNSET TRAILS, by Joseph Ogle. Schroeder & Gunther, Inc., N. Y. 40c.

A flowing, graceful waltz calling for crossing of left hand over right to carry out the melodic line. Youngsters will like the "blue" harmonies that color the four-measure phrases.

BLUE LAGOON, by Velma A. Russell. Oliver Ditson Co., Philadelphia. 40c.

An attractive, pianistic recreational piece in 6-4 rhythm consisting largely of rich chords in the right hand, six to a measure, over an arpeggiated left hand. Rather lush and a real find for pianists with largish hands.

SPRINGTIME FANCIES, by G. F. Broadhead. Oliver Ditson Co., Philadelphia. 60c.

Subtitled Valse Caprice, this lightsome excursion runs to eight pages and consists of three contrasting episodes. Just a few octaves. A feeling for rubato will help to add interest.

For Violin and Piano

ROCOCO, by Bela Loblov. Whitney Blake Music Publishers, N. Y. 50c.

In E major, the main theme has a nice rhythmic quality, the expected floridity being confined to the intervening episodes. Violinists will find it a first-rate show piece.

For Voice

SINGING THRO' THE YEAR, by Irene R. Ackerman. Published by the composer, N. Y. $1.10.

This 30 page, attractively printed volume, subtitled A Book for Little Children, contains a numerous collection of shortish songs, first sung by students of the composer, a teacher in the public schools of New York. Many of the songlets are only eight measures in length, and the collection is divided into 12 sections, one for each month of the year. Quite simple.

MY SOUL IS FREE, by William Stickles. Words by Florence Tarr. Schroeder & Gunther, Inc., N. Y. 50c.

A rousing song of the Invictus type that can't fail to please the baritone looking for a dramatic item. The singer reaches his final climax—after proclaiming the captaincy of his ship, the winning of the fight and the freeing of his soul—by landing on a top G, ff. A dandy group finisher.

THREE LITTLE GIRLS ON SUDSBURY HILL, by Lyn Murray. Words by George Whitsett. G. Schirmer, Inc., N. Y. 40c.

Mr. Murray's setting of this two-page encore song is both interesting and pleasing, but the text completely baffles us. And why the period and three measures break after "mill" on page two? Or are we taking this trifle too seriously?

OLIVER DITSON CO.

Sung by
LAWRENCE BROOKS
PEACE
Words by Kate McVey Park
Music by Evaline Hartley
OLIVER DITSON CO.

A grateful expression in text and music, in which are blended thankful relief and a placid faith in peace as our Maker gave it. An exquisitely lovely new song, this number has had quick success as a recital and studio favorite. Published for medium voice.

Price, 40 cents

Theodore Presser Co., *Distributors*
1712 Chestnut Street, Philadelphia 1, Pa.

AMP Music
CONTEMPORARY AMERICAN SONGS
SECOND SERIES—60c each
A new series of songs for medium voice and piano by
ERNST BACON, PAUL BOWLES, DAVID DIAMOND,
IRWIN HEILNER, ARTHUR KREUTZ & GARDNER READ
FOR THE FINEST IN MUSIC ASK FOR OUR CATALOGS
ASSOCIATED MUSIC PUBLISHERS, INC.
25 WEST 45th STREET • NEW YORK

ELKAN-VOGEL CO. Inc.
Selected Orchestra Publications

	Score	Orch. Parts
Cailliet, L.—Variations on "Pop! Goes the Weasel"	2.50	4.00
Couperin-Milhaud—Overture & Allegro from La Sultane	2.00	4.00
McDonald, H.—Rhumba	2.00	4.00
McDonald, H.—The Legend of the Arkansas Traveller	2.00	3.50
Mozart-Guenther—Dance Suite	2.50	3.50
White, Paul—Five Miniatures	1.50	1.50

1716 SANSOM STREET PHILADELPHIA 3, PA.

POÈME
for piano solo
by
GARDNER READ
Price — .35
J. FISCHER & BRO. — New York 18, N. Y.
119 West 40th Street

NEW STUDIES OF BEETHOVEN AND BACH ISSUED

BEETHOVEN, by Donald Francis Tovey. Oxford University Press, N. Y. $3.

Tovey, who died in 1940, never finished this book although it was started in 1936. The manuscript was found among his posthumous papers and has been published with only minor alterations by Ernest Walker and Hubert J. Foss. There is no doubt that Tovey would have thoroughly overhauled it; he even made a start in that direction.

The title is misleading. The present work is in no way a biography, as it suggests, but a thorough discussion of "the humble and professional facts of rhythm, melody, counterpoint, harmony and tonality," as applied to Beethoven. Tovey does not pamper his readers. The first part, up to page 53, cannot be understood without a theoretical background. Sentences like: "Beethoven could have . . . shown a connection between the minor flat supertonic as an indirect Neapolitan relation to his tonic, but nothing short of an immediate cadential juxtaposition could make such an idea conceivable . . .," are fairly common, and even the remainder of the book, which is not so involved, is not easy going.

Some of the writing is inconclusive but there generally is something over which to ponder. Tovey had one of the most brilliant musical and analytic minds of the last generation; whatever he says is marked with authority, and he brings out niceties in works which you thought contained no more secrets. Not the least entertaining feature are his attacks on the conventional musical ideas of harmony and theory, which, he maintains (and with good reason) are as superficial as old Burney's.

THE BACH READER, edited by Hans David and Arthur Mendel. W. W. Norton & Co., Inc., N. Y. $6.

This important book is a needed contribution to Bach lore. It is not a biography in the standard sense; the aim of the editors has been to present, for the first time in one volume, all the surviving sources of any importance from which our knowledge of Bach's life has been drawn. The book is as objective as musicological research can be. There are seven sections. In the first, the editors have written a portrait in outline; all of the later material is here drawn together. Then follow: (2) a section devoted to Bach's life in his own writings and other evidence, (3) a genealogy of the Bach family, (4) the obituary of Bach, (5) Bach as seen by his contemporaries, (6) J. N. Forkel's famous monograph on Bach, and (7) the rediscovery of Bach. An appendix contains some of Bach's own notes on thoroughbass realization, solutions of his canons, and bibliographical notes.

As a source-book on the composer, the present work is indispensable. But aside from its musicological value it is worth having as a fascinating peep into Bach's times and contemporaries; one does not have to be a specialist to appreciate the many interesting facts about every aspect of Bach's art presented within these pages.

BEETHOVEN
from a bust by Emile-Antoine Bourdelle.

MUSICAL INSTRUMENTS: Their History in Western Culture from the Stone Age to the Present, by Karl Geiringer (translated by Bernard Miall). Oxford University Press, N. Y. $4.

In the introduction, Prof. Geiringer devotes a lengthy chapter to the acoustics of musical instruments, then he discusses instruments themselves starting from prehistoric times. Instead of an alphabetical survey he has chosen to deal with the subject in relation to its period. Thus we have surveys of instruments in the middle ages, the renaissance, baroque and roccoco, the classical period, and from romanticism through to today. In this manner the evolution of any particular instrument's development can be followed through. Geiringer has done a thorough job, including mention of weird-sounding affairs like the nail violin, clavicylindre, aetherophone, emicon and trautonium. (We had never heard of them either.)

LISTEN TO THE MOCKING WORDS, compiled by David Ewen, illustrated by A. Birnbaum. Arco Publishing Co., N. Y. $2.

This is described as a medley of anecdotes about music and musicians. Compiled in various sections—virtuosos, conductors, singers, composers, and so on—it presents the usual stories. Some are funny, some not so funny, and some are apocryphal. One or two misstatements of fact: Sayao is not a contralto, and Gluck never engaged in a controversy with Puccini—on this plane. Birnbaum's illustrations are competent.

CAROLYN BEEBE RECEIVES FEDERATION MEDAL

A gold medal bearing the inscription of the National Federation of Music Clubs was presented to Carolyn Beebe, president and founder of the Chamber Music Society of New York, at the luncheon of the New York Federation of Music Clubs on Nov. 14 at the Henry Hudson Hotel. Mrs. Edgar Stillman Kelley, Chamber Music Chairman for the National Federation of Music Clubs, presided. Mrs. Guy Patterson Gannett of Portland, Me., National President, explained, in introducing Miss Beebe and her long-time colleague, Theodore Steinway, who made the presentation, that the medal was bestowed in recognition of Miss Beebe's premiering more than 200 chamber music works since the society was founded in 1914. Mrs. Gannett expressed gratification in behalf of the Federation that so many of these premieres had been the works of American composers. She also stressed the high standard of excellence which has marked the performances of Miss Beebe's ensemble. Further tribute was paid to Miss Beebe by Dr. Sigmund Spaeth, the Federation's Chairman of Motion Picture Music.

The luncheon was the occasion for launching a second Federation sponsored drive to place Edward MacDowell's bust in New York University's Hall of Fame at the 1950 election, MacDowell having lost out by comparatively few votes in the 1945 election. Mrs. Kelley, who was the chairman of the Federation's MacDowell-Hall of Fame Committee, announced that more than 80,000 votes were cast by MacDowell admirers as a token of their interest, but presumably because there was but one musician on the election board this weight of evidence failed to prove convincing. The Federation was nothing daunted, she said, and would keep on until MacDowell had the place which was rightfully his.

Rudolph Ganz, composer-pianist-conductor, spoke briefly, saying that he was there to register a protest in behalf of the musicians of America at this failure to acknowledge MacDowell's just claim.

An award of a $100 War Bond was made *in absentia* to Halway Stevens of Berkeley, Cal., winner of the Chamber Music prize in a recent Federation contest. His composition was a work for piano and strings. The bond was presented to the Federation by the Independent Order of B'nai Brith.

Mrs. Edward MacDowell, widow of the composer, responded to the tributes to her distinguished husband, and expressed her appreciation to the Federation for the efforts in his behalf. Emily Roosevelt, soprano, sang a group of songs, among them MacDowell's To a Wild Rose.

Special Life Members of the Federation included many distinguished musicians, presented to the group by Mrs. John McClure Chase, National Chairman.

"I seem to leave a trail of broken pianos behind me"

In the musically rebellious twenties George Antheil broke pianos from Paris to Budapest, from Berlin to the Riviera — but his brilliance made Aaron Copland jealous. In 1945 Antheil's Fourth Symphony was premiered by Kindler, and will be conducted this season by Ormandy, Leinsdorf, Golschmann, and Monteux.

Today, Antheil bridges the years from musical obscurity to musical recognition in a book as fascinating for its music shop-talk as for its record of one man's musical achievement. What a concert pianist thinks about in the middle of a Chopin nocturne . . . how a composer "visualizes" music on paper . . . how he makes "contacts" and finds his musical integrity . . . all this is as important to Antheil's personal history as his deliciously witty stories of Stokowski, Stravinsky, Schönberg, and many others who have known him since he was just the

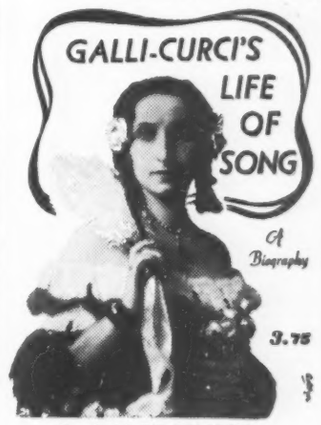
BAD BOY OF MUSIC

By

George Antheil

At your bookseller's
$3.00
DOUBLEDAY, DORAN

A BOOK
To Treasure
FOREVER



By C. E. LE MASSENA

THE PAEBAR CO., 1819 Broadway
New York 23
Publishers. Richly Illustrated.

Learn to Sing by the
Ralph Thomas Vocal Method and Text Book

A COMPLETE VOCAL COURSE *in* ONE VOLUME

Price $5.00

•

TEACHER OF

DEANNA DURBIN	CAROL DEIS	JANET WALKER
LOIS BUTLER	MARTHA MOEN	TOMMY LEE
JEANNE McLAREN	RUTH HENRY	MARVIN BOLINGER

LT. RUSSELL BUSDICKER

Address _____

RALPH THOMAS VOCAL STUDIO

6605 Hollywood Boulevard (Penthouse Studio) HO. 7588 Hollywood, California

EVELYN READE

Evelyn Reade in N. Y. Recital

Evelyn Reade, lyric soprano, in recital at Steinway Hall on Nov. 6, revealed a voice of fine quality and wide range in a program of numbers by Handel, Bach, Scarlatti, Duparc, Bizet, Delibes, Puccini, Dvorak, Hughes, Dunhill, Rachmaninoff and J. Strauss. She has a personality that gives life and charm to her interpretations. Able support at the piano was provided by her teacher, H. Maurice Jacquet. D. B.

I See That

Maurice Eisenberg, cellist, will sail for England shortly after his New York Town Hall recital on Jan. 26. He is scheduled for engagements with the London Philharmonic (Feb. 17) with the BBC, orchestral appearances in Birmingham, Bournemouth and Torquay, and two recitals at Wigmore Hall, London.

Lisa Jouravel was engaged for two performances, Amneris and Azucena with the Boston Grand Opera Company in that city and reengaged for two additional performances.

Gualtiero Bartalini, San Francisco diseur, is on a tour of the southern states under the management of NCAC. Preholiday bookings take him from Texas to Florida and back to Louisiana, and the new year will find him in the North playing through Michigan, Minnesota and Illinois prior to Eastern engagements.

Karl Weigl, composer, formerly of Vienna University and the New Vienna Conservatory, will head the theory department at the Boston Conservatory of Music and will divide his time between Boston and his New York studio.

Dorothy Maynor in Hospital

Dorothy Maynor, noted Negro soprano, was in a Detroit hospital on Nov. 30, where she was scheduled to undergo an appendectomy. Her condition was later reported as satisfactory. Lawrence Evans, her manager, states that all Miss Maynor's December dates have been cancelled.

THE RISING GENERATION—II

LORIN MAAZEL

Conductor at Fifteen

Lorin Maazel is one of the genuine wonder-children of the day, but no hollow-eyed genius is he! Talking to him is like talking to any intelligent kid with a wide variety of interests. Mentally, of course, he is far beyond his age (he was born in 1930 in Neuilly, France, of American parents), and even three years ago an interviewer who adopted a paternal attitude would get a pained look from him.

Maazel has a deliberate, speculative mind. Ask him something and he'll turn the entire question over mentally before answering. He's well-mannered and polite; observers believe that the youngster is probably unaware that his powers are unusual, that he takes them for granted. Rather than music, he would just as soon talk about world politics (honestly) or his hobbies to an embarrassed adult who has read less about the subject than he has.

Now 15, his musical gifts are still developing. Before he had reached his seventh birthday he had mastered the violin; two years later, the piano. Even before then Vladimir Bakaleinikoff had been teaching him conducting, and six months after the first lesson he rehearsed and conducted an orchestra in Schubert's "Unfinished" Symphony, from memory. At eleven he memorized César Franck's Symphony from the score. (Naturally, he has absolute pitch.)

By now the orchestras he has conducted read like a Who's Who of American symphonic organizations. What's more, in the process he accompanied some streamlined soloists who usually were in the habit of appearing with Toscanini or Ormandy.

A perfectly normal child, aside from his astounding musical precocity, he will be graduated from Pittsburgh's Peabody High School in January. Then, though he will not pursue studies toward a degree, he will choose electives, devoting the major part of his time to music. He is interested in aerodynamics, wants to pilot his own plane. Perhaps composition will play an important part; he is working seriously at it now. However, he will always take time off to challenge anyone to a game of gin rummy or chess, at both of which he considers himself pretty sharp!

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onégin, Heinrich Schlusnus, Karin Branzell, Lily Djanel, Michael Bohnen, Ria Ginster.
Hotel Ansonia, New York SUsquehanna 7-3300

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

CELIA SALOMAN
CONCERT PIANIST—TEACHER
43 Washington Square So., New York 12, N. Y.
ALgonquin 4-0525

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
411 West End Avenue New York City
TRafalgar 7-0199

FRANCIS ROGERS
TEACHER OF SINGING
Member Faculty of the Juilliard Graduate School
Member American Academy of Teachers of Singing
144 East 62nd Street, New York 21, N. Y.

WALTER GOLDE
TEACHER OF SINGING
Music Faculty Columbia University
113 West 57th St., N. Y. C. 19 CO. 5-9568

MRS. A. THEODORE GAILLARD
TEACHER OF PIANO
Recommended by world-famous pianists for exceptional results with children
61 East 86th St., N. Y. C. 28 SAcramento 2-5828

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire. Se habla Espanol.
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE PRODUCTION — REPERTOIRE
344 West 72nd St., New York TRaf. 7-4999
Among the many prominent singers and actors who have studied for a number of years at the Dornay-Culp Studios are: LUCILLE MANNERS, DOROTHY KIRSTEN, MORTON BOWE, JOSE FERRER and EDDIE ALBERT.
MUSICALES RECORDING

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

GRETA M. SCHOENWALD
TEACHER OF VOICE
Coach for Opera, Concert, Lieder and Oratorio
166 West 72nd St., N.Y.C. 23. TRafalgar 7-4085

GEORGE BOLEK
TEACHER OF SINGING—PROGRAM BUILDING
1521 Bolton St., Baltimore, Md. LA. 1474
Mondays: 811 Steinway Hall, New York

Prof ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

STUART ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 CIrcle 6-8067
On tour 1945-46 with Patrice Munsel and Charles Kullman

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Modern technique. Interpretation in classical and modern repertoire. Students given opportunity for public appearances. Among those who have studied with Mr. Berúmen for a number of years are: BLANCHE GAILLARD, EVELYN WHITE, CONSTANTINE CALLINICOS and ELVIN SCHMITT.
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., N. Y. C. 28 AT. 9-7470

VIKTOR FUCHS
Only Teacher of
Igor Gorin and Irene Jessner (Metropolitan)
New York: 44 W. 77th St. TRafalgar 7-7716
At Philadelphia studio on Wednesdays

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
801 Steinway Bldg., N.Y.C. Kingsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

LYDIA LEWIS
Teacher of VOICE, PIANO, ORGAN
Former pupil of Frieda Hempel
Steinway Bldg., N.Y.C. For APPOINTMENTS write 4108 Parsons Blvd., Flushing, or call Flu. 9-1494

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony (*Schroeder & Gunther*).
608 Carnegie Hall New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 76th St., N. Y. C. 21 BUtterfield 8-2567

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

HARLIE E. WILSON
PIANIST—ORGANIST—ACCOMPANIST
Teacher of Piano and Pipe Organ
47 Charles St., N. Y. C. 14 CHelsea 2-5174

EDGAR SCHOFIELD
NATIONALLY KNOWN VOCAL TEACHER
806 Steinway Bldg., 113 W. 57th St., N. Y. C. 19
CIrcle 7-1130

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. EDgecombe 4-2388
and Washington, D.C.

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

Marquesa Helene de Franchimont
PORCELLI, M.A., L.R.A.M., Mus. Doc.
Assoc. of Prof. Caesari, Scuola Cantorum, Rome, London.
Specializes in Bel Canto for teachers and students. Will coach and train a limited number of ambitious pupils.
Public appearances and publicity arranged.
Studio 819 Carnegie Hall, N.Y. CO. 5-3478
Appointments made by phone

ROBERT POWELL Tenor
Teacher of Singing—Member voice faculty
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

Maestro WILLIAM F. GROSVENOR
Voice Teacher of Famous Singers
Pupils carefully prepared for
Radio, Concert, Opera and Light Opera
202-203 Fine Arts Bldg., Portland 5, Oregon

LECTURE-RECITAL
History of Musical Instruments by D'ZAMA MURIELLE, curator of The Museum of Music.
49 S.W. 1st Ave., Skidmore Fountain Plaza, Portland, Oregon

ALICE SIROONI
PIANIST TEACHER
719 Steinway Hall, New York 19. COlumbus 5-3047

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
812-815 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-5079

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
Suite 705, 119 W. 57th St., New York 19, N. Y.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23 EN. 2-4580

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

HELENA LEWYN
CONCERT PIANIST — TEACHER
6683 Sunset Blvd., Hollywood 28, Calif.
Phone HE-5953

ROBERT MILLS
TEACHER OF SINGING
"... *Solid technical foundation.*"
809 Carnegie Hall, N. Y. C. 19 CO. 5-1876

LOUIS **HASSELMANS**
CONDUCTOR
PARIS OPERA COMIQUE; CHICAGO OPERA; METROPOLITAN, NEW YORK.
Louisiana State University, Baton Rouge, La.

RUTH HEIZER
MEZZO-SOPRANO
VOCAL COACH
Kimball Building, Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Boberg, *National President*
1628 Abingdon Drive, Alexandria, Va.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1256

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 between 9:30 and 10:30 A.M.

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
425 Orchestra Building Chicago, Ill

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

ALEXANDER **NAKUTIN**
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

LILLIAN WIESIKE **FLICKINGER**
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
161 West 54th St., New York Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

OLGA **SACERDOTE**
TEACHER OF SINGING
616 Fine Arts Bldg., Chicago, Ill.
Tel. Harrison 1669 Res. Tel. Dol. 3281

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

FRITZI JEANNE **SIEBACH**
ACCOMPANIST
25 E. Jackson Boulevard, Chicago
Phone Webster 3973

For YOUR CHICAGO RECITAL Consult
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 600 to 3000. Careful attention given to Debut Recitals. Write for Full Information.

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
Transcontinental Tour — SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

Arved Kurtz Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

Ward-Belmont Conservatory
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

OBERLIN CONSERVATORY OF MUSIC Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
57 Riverside Drive New York ENdicott 2-9066

WINIFRED HECKMAN
CONTRALTO
1945 WINNER OF CHICAGO MUSIC FESTIVAL
(Selected by Tibbett, Swarthout, Mason)
7818 Crandon Avenue, Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
CIrcle 6-0385

BEVERLY WATTS
SOPRANO
RECITAL — ORATORIO — OPERA
825 Orchestra Building Chicago, Ill.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS
COACH - ACCOMPANIST
635 Lyon & Healy Bldg., Chicago Tel: WEB. 7338

ALEXANDER **ASTER**
CONDUCTOR — COACH — ACCOMPANIST
Hotel Plaza, Chicago, Ill. Superior 2680

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel. Chicago, Ill.

VIVIAN ABELL
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

Rose Lyon *PIANISTE* **DU MOULIN**
Studio 607 Fine Arts Bldg., Chicago
Bittersweet 3800

J. CHARLES Baritone **GILBERT**
Stage Training for Singers
Voice — Diction — Coaching
728 Kimball Bldg., Chicago WEBster 3700

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg., Chicago, Ill.

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

RAYMOND BAUMAN
PIANIST
Artist-Students Accepted
160 West 73rd St., N. Y. C. TRafalgar 7-6700

ANTOINETTE RICH
CONDUCTOR
CHICAGO PIANO SYMPHONY ORCHESTRAS
Incorporated. Non profit.
Fine Arts Bldg., Chicago 5, Ill. Wabash 0101

BIANCA DIMITRI
SAROYA-ONOFREI
ART OF SINGING
Studio: 1700 No. Crilly Court, Chicago 14, Ill.

GEORGE **PERLMAN**
VIOLINIST — TEACHER
Fine Arts Bldg., 410 S. Michigan Ave., Chicago, Ill. Phone Webster 7315

LILLIAN EVANTI
LYRIC-COLORATURA SOPRANO
Columbian Musical Bureau
1910 Vermont Avenue Washington, D. C

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director Altoona Civic Symphony and Conductor Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

EFFA ELLIS PERFIELD
Send for booklet revealing *Trinity Principle Pedagogy* and merits of: *Fundamental Relaxation, Note and Rote Playing, Two Music Courses.*
103 E. 86th St. (Park Ave.) N. Y. C.

CARL CRAVEN
VOCAL INSTRUCTOR
Director Chicago Light Opera Co.
410 S. Michigan Ave., Chicago, Ill. Web. 3632

ALCARO MUSIC STUDIO
INSTRUCTION IN ALL INSTRUMENTS
1 E. Fordham Rd., Bronx, N.Y.C. FO. 7-7873

MAURICE G. **THE IVINS** ANNADAZE
Baritone Teacher of Voice — Piano Coach—Accompanist
626 Fine Arts Bldg., Chicago Tel.: Sun 0441

The Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
COURSES LEADING TO THE ARTIST'S DIPLOMA OR TEACHER'S CERTIFICATE
in Piano, Voice, String and Wind Instruments. Courses in Composition, Theory, History of Music, Chamber Music, Conducting and Opera are also open to outside students.
DAVID and CLARA MANNES, Dirs., 157 East 74th St., N. Y. C. 21 BU. 8-0656

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

IN SCHOOLS AND STUDIOS

DORIS HANCOCK, soprano, artist-student of Robert Powell, faculty member of the Cincinnati Conservatory of Music, was presented in recital on Nov. 1 by the Rotary Club of Lebanon, Ohio. Kellie Cox, another Powell pupil, accompanied Miss Hancock. (Photo by W. T. Myers)

Minneapolis College Events

MINNEAPOLIS. — The Minneapolis College of Music presented two faculty programs in the College Auditorium last month. On Nov. 20 Edna Church, pianist, Rene Rateau, first flutist of the Minneapolis Symphony, and Henriette de Constant, assistant first cellist of the same orchestra, gave the first of a chamber music series. Soloists on the College Orchestral program of Nov. 27, under the direction of William Muelbe, included Edna Church, pianist, and a vocal quartet—Meta Birnbach, soprano, Agnes Rast Snyder, contralto, Berthold Busch, baritone, and Raymond Carlson, tenor.

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Robert Casadesus
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JASCHA HORENSTEIN
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

ARTHUR LeBLANC
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Paul Stassevitch
CONDUCTOR — VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Queena Mario Studio Notes

John Baker has been on a coast to coast tour with a quartet, the other members of which were Mimi Benzell, Helen Olheim, and William Horne. He will return in time for his fourth year at the Metropolitan Opera. Vivian Bauer appeared recently as soloist on Great Moments of Music and again on Nov. 7. She also sang on Encore Performance over CBS on Nov. 15. Evelyn Pasen appeared in a series on CBS at 6:30 Tuesdays, Wednesdays, and Fridays from Nov. 13 to 23. Audrey Bowman sang for the Metropolitan Opera Guild Rally in Hackensack, N. J., on Nov. 7. Ethel Barrymore Colt appeared in Washington, D. C., with an otherwise all Metropolitan Opera cast as Micaela in Carmen on Oct. 25. Miss Colt was called upon at three days' notice to replace Josephine Antoine in a performance of Traviata Nov. 7 at Union City, N. J., with the new Metropolitan tenor, Thomas Hayward. Nelson Magill will sing the lead in the forthcoming production of Sweethearts with the Montclair Operetta Company. The first production at Juilliard this season will present three of Mme. Mario's artist-pupils, Phyllis Kinney, Nelson Magill, and Fernand Martel. Bernice Fries sang a concert of songs for the New York Ladies' Auxiliary of the Jewish Consumption Relief Society of Denver on Nov. 20. Annette Burford sang a concert for the Lynchburg Music Club in Virginia in October. All are singers from the New York studio of Queena Mario.

Alcaro Studios to Give Recital

A pupils' recital of the Alcaro Studios will be given in Town Hall on May 26. An accordion band is one of the features under the direction of Alfred Alcaro, with Inez Rossi and Catherine Brocoli, soloists. Also several artist-students are preparing for their debut, including Carmel Alcaro who will act as accompanist for the entire program. Anita Alcaro, 11-year-old violinist, will perform Gypsy Airs.

Part-time scholarships are offered to violin, piano and accordion students. For further information, address Alfred Alcaro at his New York studio.

BUY VICTORY BONDS!

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

Arden, Dorothy	Laholm, Eyvind
Askenasy, Lola	Lenci, Estelle
Benner, Tord	Martin, Helen
Chambers, Peter	Mola, Corradina
Davis, John Sheldon	Parronchi, Bernard
Fischer, B. Marshall	Patrick, John
Fonteyn, Christina	Rolley, Kenneth
Gerpoul, Arco	Rudley, Marian
Green, Marion	Ruetschi, Charles
Jackson, Adele	Singer, Johann
Johnson, Kay	Turner, Ann
Kirk, Beverly	Voss, Adele

Two Rosati Artists Heard in Paterson Light Opera

PATERSON, N. J.—The musical Art Society here gave three performances of Lehar's Merry Widow, on Oct. 24, 25 and 26. The leading soprano parts were sung by Laura Triggiani and Alma Mae Waldron, artist pupils of Maestro Enrico Rosati. Both brought excellent training to their tasks. Miss Triggiani, who has been heard often in operatic productions with such stars as Martinelli, Castagna and Nino Martini, was an exquisite Sonja. But, the surprise of the evening was Miss Waldron, whom one really could call a "discovery," because of the personality, the charm, wit and the stage appearance which she brought to the role of Natalie. She should soon find a place on Broadway and in television, where her exceptional gifts would have an excellent outlet.

E. W. K.

Mirovitch's N. Y. Classes Open

The Alfred Mirovitch Piano Repertoire Classes opened on Oct. 28, and will continue on alternate Sundays throughout the season. Among the registered members of the class are players and auditors from many states, including Indiana, California, Washington, Delaware, Connecticut, Michigan. The full playing program of each class is mailed to all registered members a week in advance of each class. The Mirovitch Scholarship for 1945 was won by John Morris of Evansville, Ind.

Malone Pupils Active

The Robert Malone Studios will present a Young Artists Recital in Carnegie Chamber Music Hall, Nov. 19.

John Dahl, a Malone pupil, is appearing in Hollywood. One of his starring vehicles was The Corn is Green in which he played the lead with Bette Davis.

With the Teachers

The Diller-Quaile School of Music, now in its 25th year, held an Open School Week from Nov. 12 to 17.

A festival of works by Gabriel Fauré was presented at Harvard University from Nov. 27 to 30, marking the composer's birth centenary.

The Philadelphia Conservatory of Music will present George Wargo, violist, assisted by Miksa Merson, pianist, in recital at the Ethical Society Auditorium, Philadelphia, on Dec. 3.

HILDA KOSTA, contralto, who will appear in recital at Town Hall, Dec. 11.

ZLATKO BALOKOVIC
VIOLINIST
Suite 705, 119 West 57th Street, New York City

ROSE BAMPTON
LEADING SOPRANO—METROPOLITAN OPERA ASS'N
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
Div. Columbia Concerts Inc. 113 W 57th, N.Y.C.

Jerzy Bojanowski
CONDUCTOR
Chicago Woman's Symphony Orchestra and
Milwaukee *Music Under The Stars* Symphony

DELIA CALAPAI
PIANIST
Suite 701, 119 West 57th Street,
New York 19, N. Y.

EUGENE CONLEY
TENOR
Suite 701, 119 West 57th Street,
New York 19, N. Y.

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Concert Management Ray Halmans,
119 West 57th St., New York 19, N. Y

DR. D. C. DOUNIS
AUTHOR and
VIOLIN PEDAGOGUE
400 East 52nd St., New York 19, N. Y.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

MISCHA ELMAN
WORLD-FAMOUS VIOLINIST
Exclusive Management: BERNARD R. LABERGE, INC.
119 West 57th St., New York 19, N. Y.

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. Circle 7-6896

JOSEPH FUCHS
VIOLINIST
Exclusive Management: BERNARD R. LA BERGE, INC.
119 West 57th St., New York 19, N. Y.

GALLI-CAMPI
AMERICAN COLORATURA SOPRANO
Direction JACK PETRILL
1775 Broadway, New York 19, N. Y.

Robert GOLDSAND
PIANIST
MANAGEMENT ERMINIE KAHN
Steinway Hall, New York 19, N. Y. *Baldwin Piano*

PERCY GRAINGER
Pianist
6 Cromwell Place
Manager: ANTONIA MOSSO
White Plains, N. Y.

JOHN HAUSSERMANN
AMERICAN COMPOSER
Management: BERNARD R. LABERGE
119 West 57th St., New York City.

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

HELEN JEPSON
SOPRANO
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
Division: Columbia Concerts Inc.
113 West 57th St., New York 19, N. Y.

Juilliard Graduate School
OSCAR WAGNER, Dean
130 Claremont Avenue New York City

Marguerite KOZENN
SOPRANO
EXCLUSIVE MANAGEMENT ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

FRANK ERNESTO
LA FORGE-BERUMEN
VOICE PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

Lucille MANNERS
SOPRANO
Management: WILLIAM MORRIS AGENCY, INC.
113 West 57th St., New York 19, N. Y.

MARTINELLI
METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York City

Dorothy MAYNOR
FAMOUS NEGRO SOPRANO
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
Division: Columbia Concerts Inc.
113 West 57th St., New York 19, N. Y.

FLORENCE MERCUR
CONCERT PIANIST
Personal Representative: PAUL BURTON
246 Fifth Ave., New York 1, N. Y.

ALFRED MIROVITCH
EMINENT PIANIST
Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

VIRGINIA PEMBERTON
SOPRANO
CHICAGO OPERA CO. — BOSTON GRAND OPERA CO.
Mgr.: Stanford Erwin, 119 W. 57th St., N. Y. 19, N. Y.

ANGELO PILOTTO
Leading Baritone Cincinnati Summer Opera Co.
CONCERT — OPERA — RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

MAX POLLIKOFF
VIOLINIST
Direction JACK PETRILL
1775 Broadway, New York 19, N. Y.

MURIEL RAHN
DRAMATIC SOPRANO
Management: DICK CAMPBELL
8 W. 40th St. (Suite 1710) New York 18, N. Y.

George Perkins RAYMOND
TENOR
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

Mayme Richardson
NEGRO DRAMATIC SOPRANO
Concert Management VERA BULL HULL
101 West 55th St., N. Y. C. 19 CIrcle 7-2837

MAXIM SCHAPIRO
PIANIST
Management: BERNARD R. LA BERGE, INC.
119 West 57th Street, New York 19, N. Y.

ROBERT SHILTON
BARITONE
OPERA CONCERT RADIO
201 West 77th St. N. Y. 24, N. Y., TR. 4-2362

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison, *National President*
1009—25th Street, Des Moines 11, Iowa

CAROL SILVER
CONCERT PIANIST
Personal Representative: E. L. Dewar
625 Orchestra Bldg., Chicago, Ill.

ALEXANDER SVED
World Famous Baritone Concert — Radio
Metropolitan Opera Association
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 W. 57th St., N. Y. 19

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

Helen Teschner Tas
AMERICAN VIOLINIST
Management: George Kugel
405 West 57th St., New York CO. 5-1264

ADELAIDE VAN WEY
CONTRALTO
Suite 701, 119 West 57th Street
New York 19, N. Y.

FRIEDRICH SCHORR
and a group of students at the Manhattan School of Music. (Photo by Paul Parker)

Manhattan School of Music Maintains District Service

The annual report of the Manhattan School of Music, Janet D. Schenck, director, was recently issued. The school offers a Bachelor of Music course, with required academic subjects taught by men from Columbia and New York University. The entire enrollment numbers 540 students from 24 different states and Canada. The vocal department under Friedrich Schorr has students from nine states and Canada. Returning veterans who study there under the G.I. Bill of Rights or the Veterans Vocational Rehabilitation Law have enrolled in large numbers.

Pedagogy and conducting classes are carried by Mrs. Schenck, Hugo Kortschak (head of the string department) and Diran Alexanian. Mrs. Schenck heads the piano department. Harold Bauer, Music Advisor to the school, gives private and class lessons; associated with him are the piano instructors Dora Zaslavsky, Frances Hall, Helen Scoville and Rudolf Gruen. In addition to the regular theory courses, composition clinics are held by Dr. Howard Murphy and Dr. Vittorio Gianini.

The District Music Service, a unique feature of the school, sends out programs to health, welfare and educational agencies requesting them. Last year 140 such music programs (exclusive of all school concerts) were arranged by the school; 88 going to agencies dealing with the war needs, such as hospitals, canteens, service and veterans clubs.

Students from the school hold positions in 13 major orchestras and appear on the radio and in public recital.

Josef Morson Artists Heard

Artists from the studio of Josef Morson are appearing in many fields. Nelson Sabin, young American baritone, under the management of the American Civic Concerts, is on a tour as far as South America. Margit Sieba, mezzo-soprano, sang in Syracuse and Utica, and is booked for many concerts this season. She is preparing for her debut as Carmen and for a New York recital. Cantor Abraham Shapiro appeared in a special program at the Cincinnati Hebrew Union Theological Seminary on Nov. 24, chosen as one of three artists from among contestants of the United States and Canada. The program was broadcast over NBC. Cantor Shapiro has a large concert and operatic repertoire, and has made recordings that will soon be on the market. Leslie Morson, a student of the Speaking Voice, has been appointed head announcer and program director for the Mutual Broadcasting station WNLC, New London.

Peabody Awards Scholarships

BALTIMORE.—After competitive examinations, nine scholarship awards have been made by the Peabody Conservatory of Music, Reginald Stewart, director. Three-year scholarships and their winners are: voice, Shirley Wikler; trumpet, Morton Klasmer; trombone, John Anderson; piano, Meta Jho Wheeler; school music, Rehyma Leary. Winners of one-year scholarships: double bass, Joseph Titelman; organ, Elsie Mae Hartzell; composition, Marjorie Jackson; flute, Roy C. Staup.

Joint Recital at Sandersen Studio

Florence Crickman, contralto, artist-pupil of Alexis Sandersen, gave a recital at his New York studio on Nov. 4. After the formal program she was joined by her husband, John Philip Crickman, bass-baritone, in duets and solos. Both artists won warm applause from a large audience for their fine work. They are soloists of the Church of the Covenant.

STUDIO AXIOMS: By Carl M. Roeder

Series VIII

TEACHING is an arousement; not filling the well from the outside, but opening inner springs. Music teaching is "untwisting all the chains that tie the hidden soul of harmony."

• • •

The faculties by which a teacher guides his students are: reason, intuition, imagination, will, spirit. He strengthens and stabilizes the reason, quickens the intuition, illuminates the imagination, empowers the will, and turns the mind in the direction of worthy goals of accomplishment.

• • •

Good, not bad humor, is a great asset for the teacher. A smile relaxes, and eases the mind as well as the muscles.

Berúmen Gives Recital

A large and cordial audience heard Ernesto Berúmen in recital at the La Forge-Berúmen Studios on Nov. 4. The eminent pianist began with Handel, Haydn and Schumann numbers, followed by Grieg's Ballade in form of Variations, and Spanish excerpts by Granados, Albeniz, Cassado and de Falla. Easy and flowing technic marked all his offerings, and the mastery of long and successful experience. One reason why Mr. Berumen's interpretations are so enjoyable is his combination of scholarly background and individual, imaginative play of color. His hearers demanded many encores.

M. L. S.

CLAUDIO ARRAU
PIANIST
NATIONAL CONCERT and ARTISTS CORP
711 Fifth Ave., New York

JEAN DICKENSON
COLORATURA SOPRANO
NATIONAL CONCERT and ARTISTS CORP
711 Fifth Ave., New York

LEON FLEISHER
PIANIST
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

WINIFRED HEIDT
CONTRALTO
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Avenue, New York 22, N. Y.

LOUIS KAUFMAN
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*
NATIONAL CONCERT and ARTISTS CORP.

LENER STRING QUARTET
"One of the most beautiful performances of great chamber music I have ever heard."—*PM, N. Y.*
NATIONAL CONCERT and ARTISTS CORP.

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitsky*
NATIONAL CONCERT and ARTISTS CORP.

AUBREY PANKEY
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

ERIC ROWTON
DRAMATIC TENOR
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

SALZEDO CONCERT ENSEMBLE
Carlos Salzedo Marjorie Call Salzedo
Ruth Freeman Ana Drittelle
NATIONAL CONCERT and ARTISTS CORP

DORIS STOCKTON
First Lady of the Marimba
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Avenue, New York 22, N. Y.

Thomas L. Thomas
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

ALEXANDER UNINSKY
PIANIST
NATIONAL CONCERT and ARTISTS CORP.

JESS WALTERS
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

SYMPHONIES OF THE AMERICAS

(*Continued from page* 10)

BRAZIL

Rio de Janeiro: Brazilian Symphony Orchestra. Eugene Szenkar, conductor. Mgr., José Siqueira, Av. Rio Branco 137, 7 and.

Rio de Janeiro: Municipal Symphony Orchestra. Henrique Spedini, conductor. Mgr., Jaime Filgueiras, Departamento de Difusao Cultural, Teatro Municipal.

Sao Paulo: Municipal Symphony Orchestra. Camargo Guarnieri, conductor. Mgr., Francisco Patti, Departamento de Difusao Cultural, Teatro Municipal, Sao Paulo.

Belo-Horisonte: Belo-Horisonte Symphony. Arthur Bosmans, conductor. Mgr., J. Guimaraes Menegale, Belo-Horisonte, Minas-Geraes, Brazil.

Recife-Pernambuco: Recife Symphony. Vicente Fittipaldi, conductor. Mgr., Valdemar de Oliveira, Teatro Santa Isabel, Recife-Pernambuco, Brazil.

Porto-Alegre: Porto-Alegre Symphony. Enio de Freitas e Castro, conductor. Mgr., Associacao Rio-Grandense de Musica, Rio Carlos de Carvalho 43, Porto-Alegre, Rio Grande do Sul, Brazil.

Joinville: Joinville Symphony. George Kaszas, conductor and Mgr., Joinville, Santa-Catarina, Brazil.

Baia: Baia Symphony. Pe. Gonzaga Mariz, conductor and Mgr., Cidade do Salvador, Baia, Brazil.

CHILE

Santiago: Orquesta Sinfónica del Estado. Armando Carvajal, conductor, and guest conductors. Address: Teatro Municipal.

Concepción: Orquesta Sifónica. Esteban Iturra, conductor.

CUBA

Havana: Philharmonic Orchestra of Havana. Erich Kleiber, conductor. Mgr., Ludwig Lustig, 314 W. 94th St., New York 25. Bus. Mgr., Guillermo Rodriguez, San Miguel 410 altos, Havana.

Havana: Orquesta de Camara de la Habana. José Ardevol, conductor. Office: Calle 6, No. 505 (altos), Vedado, Havana.

MEXICO

Mexico City: Orquesta Filharmonica. Erich Kleiber, conductor. Ernesto de Quesada, president.

Mexico City: Orquesta Sinfonica de Mexico, Jose Pablo Moncayo, conductor, Carlos Chavez, artistic director.

Monterrey: Beethoven Symphony. Antonio Ortiz, conductor.

THE PHILIPPINES

Manila: Manila Symphony. Herbert Zipper, conductor; Antonino Buenaventura, assistant conductor. Rex Theater.

RUDOLF FIRKUSNY,

Czech pianist, and Irving Schwerké, formerly General European Representative and Paris correspondent of Musical Courier, in Mr. Schwerké's garden at Appleton, Wis., where he is now living. In addition to Mr. Firkusny's heavy solo concert schedule this season, he will play with the Boston, New York, National, Toronto, Montreal Concerts Symphonique, and the Women's Chicago orchestras.

Omaha Club Opening

The Tuesday Musical Club opened its winter series auspiciously by presenting Blanche Thebom, Metropolitan mezzo-soprano, in recital at Central High School Auditorium, recently. The singer, unknown to the majority of the large audience, soon proved herself to be an artist of sterling attainments. The appreciative listeners responded with many recalls, and demanded seven encores.

CLEVELAND Season Makes Bow

CLEVELAND, O.—If the opening is a criterion of events to follow, we can look forward to a season of unprecedented brilliance in the concert field. Seven performances by the San Carlo Opera Company, the exciting first night of the Symphony season, a stirring recital by Fritz Kreisler,—the first event in a new Music Hall Concert series, the initial Fortnightly program and the opera Martha by the Cafarelli Opera Company—were the major attractions that suddenly burst upon the musical public.

Decidedly victorious was the atmosphere at Severance Hall; there was a glitter of evening gowns; happily expectant faces and unrestrained enthusiasm predominated. Erich Leinsdorf, at the conductor's desk again after service in the armed forces, was given a rousing welcome. His program mounted steadily from Bach Sinfonias to Beethoven's Fifth as the final and culminating point. The three Sinfonias from the Church Cantatas were of the conductor's own orchestration. Copland's Appalachian Spring was a novelty of the program, which also brought Richard Strauss' Don Juan, glowing with color. The orchestra, with eleven new members, was in good form; and there is every evidence of an interesting season ahead.

Operas Applauded

Combining their managerial efforts, Fortune Gallo and Giacomo Bernardi supported by a number of prominent Clevelanders brought the San Carlo Opera to Music Hall in a rather too conventional series—Traviata, Carmen, the "Twins," Trovatore, Faust, Aida and a welcome diversion—Madame Butterfly. Orchestra, scenery, costumes and chorus, as well as ballet were more than adequate, and some of the principals outstanding. Mary Henderson as Violetta and Butterfly captivated her audience; Mina Cravi as Micaela and Nedda and Sidney Rayner as Don Jose, Canio and Rhadames were exceptionally fine; Willa Stewart in her roles as Marguerite and Santuzza gave creditable performances; replacing Zinka Milanov, who cancelled her appearance at the last moment—was Regina Resnik, rushing to the rescue. Arriving only three hours before the last opera, Aida, she sang that exacting role for the second time in her life—without rehearsal and with a conductor and principals entirely unknown to her—in an admirable way; her performance was nothing short of thrilling.

Then there were Carlo Morelli, superb as the elder Germont, Count di Luna and Valentine; Elda Ercole as Leonora; Marie Powers as Amneris and Azucena; Mostyn Thomas as Amonasro and Tonio —both character parts effectively portrayed and beautifully vocalized.

The guest appearance of Alexander Kipnis as Mephistopheles was a rare treat. Many of the assisting artists doubled in parts successfully: Olympia di Napoli, William Wilderman Stephen Ballarini, Mario Valle. The latter was responsible for some very effective stage directing. Mario Palermo appeared as Pinkerton and Alfredo. Outstanding talent was displayed by Emerson Buckley as an efficient and inspiring conductor; Coe Glade acted the role of Carmen subtly and enticingly. A local chorus augmented the stage forces efficiently.

Martha Staged

Carmela Cafarelli deserves high praise for her staging of Martha with her own chorus, her own opera company, supported by the Cafarelli Opera Guild of ambitious coworkers. The adaptation of Richard Lert was used — the English libretto being the work of Vicki Baum. Giuseppe Creatore, veteran conductor, wielded the baton, and from his organization we heard Elvira Helal, a charming Martha; Patrick Henry as Lionel and Arthur Anderson as Plunkett. Genevieve Shasbarger, Armond Kazaros and David Beaumont completed the cast. Mme. Bianca's Ballet was also seen to best advantage.

The amazing Fritz Kreisler drew 3,000 people—loyal and old admirers and all the violinists in town—to Public Music Hall. He featured the Bach G minor Sonata, and the Sibelius Concerto (which lost much of its significance with the piano background). Charm and elegance are Kreisler's, even today. The audience was more then receptive; it paid deep tribute to a beloved master of yore.

ROSE H. WIDDER

HOLLAND

(*Continued from page* 5)

On their way they nearly fell into the hands of the German police.

Food and Liberation

At the home-concerts things are even queerer. The soloist receives his fee in the shape of food or fuel. Everybody takes along something. If the soloist earns one loaf of bread and half a pound of butter, he has a lucky day! One potato and a slice of bread a head is the usual admission-fee. Holland's best soloists perform for this fee. And it is in this way that our musicians live through the winter.

At the end of April, 1945, food is no longer distributed. Death from starvation is staring us in the face. Then American and English bombers come, and this time it is not bombs they drop, but food. We climb on the roofs and shout for joy. As with our former misery, we shall never forget this glorious day. One week afterward the German troops in Holland surrendered. We may speak our minds freely again, and freely we may play music!

Next time I hope to tell you about the restoration of music life in *liberated* Holland.

An Ideal Christmas Gift
A Year's Subscription
to
Musical COURIER

20 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

EXPERT PIANO REPAIRS
Estimates Made. Work Guaranteed.
FRANK TAVAROZZI, formerly associated with Wm. Knabe & Co., and Aeolian. 4350 Furman Ave., Bronx 66, N.Y.C.

MARY ANN KAUFMAN
SOPRANO TEACHER
Northwestern Univ. School of Music, Evanston, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg., Chicago 5, Ill.

GLADYS HEMUS
TEACHER OF SINGING
1430 Kimball Hall Bldg., Chicago 4, Ill.
Phone: Harrison 4067

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 635 Lyon & Healy Bldg., Chicago 4, Ill.
Webster 7338

WILLIAM MILLER
TENOR
Studio 625 Fine Arts Bldg., Chicago 5, Ill.
Phone Webster 3456

Dan Baker TENOR Voice Production
Marian Carlisle SOPRANO Coaching
Studio 726 Fine Arts Bldg.—Chicago—WEB. 2342

VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
520 Fine Arts Bldg., Chicago 5, Ill. Har. 2157

LILLIAN **CHOOKASIAN**
CONTRALTO
CONCERT—ORATORIO—RADIO
5704 N. Kedvale Chicago, Ill.

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory 410 So. Michigan Ave.
Chicago, Ill.

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO 4, ILL.

LILA LA MOTTE
DRAMATIC ARTIST
1404 Kimball Bldg., Chicago 4, Ill.—Harrison 1349

DORMAGEN CONSERVATORY of Music and Dramatic Art
Hammond, Indiana
Piano AMY DORMAGEN, President
Violin LOUIS ZANDER, Dean

LOLA FLETCHER
"A singer who teaches singing"
Opera Concert Oratorio
416 Fine Arts Building, Chicago, Ill.

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

EUGENE CONLEY

TENOR

STAFF SERGEANT
in Army Air Force

FAUST
in Faust

OPERA APPEARANCES

CHICAGO OPERA COMPANY
PHILADELPHIA LA SCALA
CINCINNATI SUMMER OPERA
NEW YORK CITY CENTER
SAN CARLO OPERA COMPANY
OPERA NACIONAL, MEXICO CITY
NEW ORLEANS OPERA ASSOCIATION
ESSEX COUNTY SYMPHONY ASS'N OPERA SEASON

FAUST

"His singing of the Salut demeure was particularly effective, and he managed the difficult high C easily and accurately."
—NEW YORK Times, Oct. 6, 1945

TRAVIATA

"Superb tenor. Fine in a difficult role."
—SAN FRANCISCO Examiner, Jan. 10, 1945

RIGOLETTO

"Acclaimed for his role. He has the priceless ingredients of youth to spend lavishly in portraying the youthful libertine, a voice as flexible as a finely tempered blade."
—DETROIT Free Press, Oct. 4, 1945

TOSCA

"His singing of Mario Cavaradossi had such grace and finish as is rare in the opera these days. His technical mastery over his voice was a delight to observe."
—NEW YORK World-Telegram, Sept. 28, 1945

LA BOHEME

"Clamorous acclaim for the exquisite voice, whose fine range has no equal today, definitely stopped the performance last night, after singing the Racconto di Rudolfo magnificently, causing the audience to accord him the greatest ovation, the equal of which has seldom been heard anywhere."
—El Universal, MEXICO CITY, Sept. 5, 1945

MARTHA

"He sang the role of Lionel excelling with his eloquent singing of the popular M'appari. His fine tenor voice of depth and resonance flowed with smooth fluency."
—NEW ORLEANS States, Jan. 26, 1945

CAVARADOSSI
in Tosca

RECITAL (Musicians Club)

"One of our brilliantly gifted young singers. His versatility, both of mood and voice, in the realms of song literature is a thing quite separate from the full singing that is supported by action and orchestra. Showed a masterly technique back of his ability to make every note clear and distinct, and from this basis he built up his absolutely sure vocal and emotional effects. Early English and Italian songs revealed the beauty of voice at once, and the perfect control of tone and of the long phrase . . . done with satisfying exactness of rhythm and emphasis. In a group of German songs there came more opportunity for real feeling. He showed his intimate understanding of what they portray . . . in nothing more wonderfully than in the exacting L'Absence by Berlioz did he show his great vocal skill, which is necessary for the deep feeling this song presents. The aria from Tosca showed why Mr. Conley has been having great success in performances of that opera in New York."
—RICHMOND Times-Dispatch, Nov. 4, 1945

RUDOLFO
in Boheme

For dates and information write

130 West 56th Street,
New York 19, N. Y.

All photos by J. Abresch, N. Y. C.

Photo by De Mirjian-Nasib, Inc., N. Y. C.

ETTORE VERNA

TEACHER OF BEL CANTO

130 West 56th St., New York 19, N. Y.